

NOV. 2015

DISCORDER

m a g a z i n e



TOMMY TONE | 88 TUNED BONGOS | CHEAP HIGH
ART ROCK? | ALI T. BRUCE | BIG JOY SALON

UPCOMING SHOWS

RICKSHAW
o o o o o o o o

254 East Hastings Street
604.681.8915

NOV 3 **PARKWAY DRIVE** MISS MAY I, THY ART IS MURDER, IN HEARTS WAKE

NOV 4 **L7**
KNIFE PLEATS

NOV 6 **THE MAIN EVENT #TBT**
URBAN DANCE SHOWCASE & PARTY

NOV 7 **D.O.A & GOB**
BOIDS, WETT STILETTOS

NOV 10 **HATE ETERNAL** MISERY INDEX, BEYOND CREATION, RIVERS OF NIHL, TYRANT'S BLOOD

NOV 12 **LILA ROSE**
SELINA KOOP, THE KYLA KOOPMAN BAND

NOV 13 **THE REAL MCKENZIES** THE BRAINS, THE ISOTOPES, LOS KUNG FU MONKEYS, & MORE

NOV 14 **NERDFEST V** BLACKBERRY WOOD, THE RUNAWAY FOUR, & MORE

NOV 16 **TESSERACT**
THE CONTORTIONIST, ERRA, SKYHARBOR

NOV 17 **KMAN AND THE 45'S**
CARACAS, THE BRASS ACTION

NOV 19-21 **THE LOVERS CABARET**
LOVERS OF ZEPPELIN

NOV 22 **MOVITS!**
SIDEWALK CHALK

NOV 24 **TEXAS IN JULY** REFLECTIONS, TO THE WIND, INVENT ANIMATE, GALACTIC PEGASUS & MORE

NOV 26 **DEATH IN JUNE** MIRO SNEJDR - HERR LOUNGE CORPS, NIGHT PROFOUND

NOV 27 **THE MAHONES**
LOS FURIOS & MORE

NOV 28 **EARLY SHOW: 7PM**
COMEDY SHOCKER, SEVEN DEADLY SINS
KYLE BOTTOM, JASON KRYSKA & MORE

NOV 28 **LATE SHOW: 10PM**
POINTED STICKS
VAMPIRE BATS, POLLY, NERVOUS TALK

Additional show listings, ticket sale info, videos and more: WWW.RICKSHAWTHEATRE.COM

ADVERTISE WITH DISORDER MAGAZINE

PRINT. RADIO. WEB SPOTS. BRAIN WAVES ETC.
AVAILABLE. MAKE IT A COMBO.

contact: advertising@ctr.ca

Features

08 BIG JOY BARBER & SALON

Not just a witty name, Big Joy Barber & Salon is the beautiful, welcoming and creatively-infused passion project business of Shaunn Watt—artist, musician and hair dresser.

12 88 TUNED BONGOS

Having the Western Front's Disklavier piano fall on your head may not be so bad. Interviews with Doug Blackley, Andrew Czink, Remy Siu and Vicky Chow explore alternative sound.

16 REVERED

"Pseudo-new-wave-prog-rock catharsis of ego?" From improv comedy to record release, Emmett Hall and Pietro Sammarco demand reverence with *But What If I'm Right?*

52 ART ROCK?

Discorder sits down with Casey Wei, curator of the monthly art rock? series at the Astoria, to question the tension between art and rock, and fog machines.

56 TOMMY TONE

Released on YouTube last month, *Fax Me A Brain*, is the most recent project by Tom Whalen, seeking catharsis and enlightenment in junk, performance and humiliation.

60 CHEAP HIGH

And higher expectations. The post-punk band of brothers discusses the collaborative spirit of the Fraser Valley in preparation for their upcoming LP, *Subterranean Suburbia*.

04—EDITOR'S NOTE

06—CHARTS

20—SHELF LIFE

24—DISCORDER REVISITED

27—ON THE AIR

30—REAL LIVE ACTION

36—CALENDAR

38—ART PROJECT

42—UNDER REVIEW

50—HOMEGROWN LABEL

66—PROGRAM GUIDE

ADVERTISE: Ad space for upcoming issues can be booked by calling (604) 822-4342 or emailing advertising@citric.ca. Rates available upon request.

CONTRIBUTE: To submit words to Discorder, please contact: editor.discorder@citric.ca. To submit images, contact: artdirector.discorder@citric.ca.

SUBSCRIBE: Send in a cheque for \$20 to #233-6138 SUB Blvd., Vancouver, B.C., V6T 1Z1 with your address, and we will mail each issue of Discorder right to your doorstep for a year.

DISTRIBUTE: To distribute Discorder in your business, email distro.discorder@citric.ca. We are always looking for new friends.

DONATE: We are part of CiTR, a registered non-profit, and accept donations so we can provide you with the content you love. To donate visit www.citr.ca/donate.

Publisher: Student Radio Society of UBC // **CiTR Station**

Manager: Brenda Grunau // **Student Liason:** Elizabeth Holliday //

Editor-in-Chief: Brit Bachmann // **Under Review Editor:** Jonathan

Kew // **Real Live Action Editor:** Robert Catherall // **Web Editor:**

James Olsen // **Art Director:** Ricky Castaneda-Laredo // **Layout**

& Production Assisant: Graham McFie // **Ad Coordinator:**

Nashlyn Lloyd // **Accounts Manager:** Eleanor Wearing // **Calendar**

Listings: Sarah Cordingley // **Writers:** Claire Bailey, Alex de

Boer, Natalie Dee, Fraser Dobbs, Caleb Fanshawe, Matt Hanson,

Jonathon Hernandez, Elizabeth Holliday, Gary Jarvis, Jonathan

Kew, Katherine Kott, Erica Leiren, Alex Lenz, Theano Pavlidou,

Keagan Perlette, Ewan Thompson, Harsh Trivedi, Sam Tudor,

Sachin Turakhia, Eleanor Wearing, Jasper Wrinch// **Cover Photo:**

Karl Ventura // **Spot Illustrations:** Olga Abeleva//**Photographers**

& Illustrators: Olga Abeleva, Sara Baar, Duncan Cairns-Brenner,

Josh Conrad, Jonathan Dy, Katherine Cott, Lukas Engelhardt,

Amelia Garvin, Dana Kearley, Sharon Ko, Jimmy Liang, Kim

Pringle, Jaqueline Manoukian, Alison Sadler, Michael Shantz,

Amber Solberg, Ewan Thompson, Karl Ventura, Jon Vincent

Kameko Walker // **Proofreaders:** Brit Bachmann, Natalie Dee,

Caleb Fanshawe, Elizabeth Holliday, Jonathan Kew, Erica Leiren,

Nashlyn Lloyd, Harsh Trivedi, Sachin Turakhia

INSTIGATE

EDITOR'S NOTE

This issue is nothing if not an epic, focusing on the local personalities that are challenging and reshaping our perceptions of music and art, with a very prominent undercurrent of humour and wit. A secondary theme — bobbing up through quotes, editorial comments and reviews — is the topic of audience expectation. The performers featured in this issue push the boundaries of traditional music or art practices. These folks include Revered, Tommy Tone, the artists of art rock? and 88 Tuned Bongos, the Cheap High band of brothers, and the Big Joy banner of Shaunn Watt, with some other surprises tucked between the pages.

I want to side lunge for a moment to a topic not covered in Discorder, but that definitely stirred up artists, musicians and activists this time last year—

Late October 2014, Kinder Morgan filed a \$5.6 million lawsuit against BROKE (Burnaby Residents Opposing Kinder Morgan Expansion) and unnamed persons for nuisance, intimidation and uttering threats to their workers on Burnaby Mountain. With 'permission' from the National Energy Board, KM workers had cut down 13 (or 15) trees in a conservation area, breaking City of Burnaby municipal law and doing so on the unceded territory of the Tsleil-Waututh Nation. Kinder Morgan, a private U.S. company, was preparing tests to triple the capacity of the current Trans Mountain Pipeline under Burnaby Mountain, which carries diluted bitumen from Alberta oil sands to the west coast for export. KM successfully acquired a private-public partnership injunction to prevent protesters from disrupting the survey, enforced by the RCMP on taxpayer dime. RCMP began making arrests on November 20, 2014 for challenging the injunction line, leading to a frenzy of civil disobedience that reached its climax in late November / early December with an estimated 100+ arrests.

Those arrested were not just your crazy hippie neighbours, but professors and students, First Nations elders, grandparents, and even children. The absurdity of the \$5.6 million lawsuit, the seemingly sick joke of having RCMP protect the financial interests of a foreign company in a Canadian park, and the disregard of First Nations land claims inspired exhibitions and benefit concerts in response and solidarity with protesters. In these instances, art and activism worked together as instruments of interpretation and healing.

What I'm trying to say — tangentially — is that while music and art functions as entertainment, it also weaves a cultural foundation that grants society the power to discuss a range of issues that extend beyond aesthetics.

With the glamour of new government, let's not forget to keep our focus on important issues. As residents of Canada we are an active audience. Let's keep our expectations high.

A+

BB

PS. Want to keep Discorder in print? We are throwing a fundraiser Thursday, November 19 at the Astoria featuring Revered, Mesa Luna, tv ugly, Late Spring and DJ Danny Vancouver (Horses Records). Join us!



OCTOBER/2015//CHARTS

	ARTIST	ALBUM	LABEL		ARTIST	ALBUM	LABEL
1	Supermoon*+	Comet Lovejoy	Self-Released	25	Dark Glasses*	Dark Glasses	Gary Cas-settes
2	Faith Healer*	Cosmic Troubles	Mint	26	German Army*	In Transit	Dub Ditch Picnic
3	Adrian Teacher and The Subs*+	Sorta Hafta	Self-Released	27	Needs*+	S/T	File Under: Music
4	Colleen	Captain of None	Thrill Jockey	28	Pow Wows*	Broken Curses	Get Hip
5	Godspeed You! Black Emperor*	Asunder, Sweet and Other Distress	Constellation	29	The Population Drops*+	Way Down	Self-Released
6	Ponctuation*	la realite nous suff	bon sound	30	Vats	Excessive Days	Self-Released
7	Braids*	Deep In The Iris	Flemish Eye	31	Tanlines	Highlights	True Panther
8	Weed*+	Running Back	Lefse	32	Yukon Blonde*+	On Blonde	Dine Alone
9	Circuit des Yeux	In Plain Speech	Thrill Jockey	33	Moon King*	Secret Life	Last Gang
10	Suuns & Jerusalem in my Heart*	Suuns & Jerusalem in my heart	Secret City	34	Durrant, Melanie*	Anticipation	Melo-ds
11	Kathryn Calder*	Kathryn Calder	File Under: Music	35	Jerk in the Can*+	Bombs Away Buttercup	Self-Released
12	Shamir	Ratchet	XL Record-ings	36	Kappa Chow*	Collected Output	Self-Released
13	Softess*+	Dark Power	Self-Released	37	Palma Violets	Danger In The Club	Rough Trade
14	Kuzin*	Cavity Kill	Canyon	38	Hawksley Workman*	Old Cheetah	Isadora
14	Late Spring*+	Late Spring	Self-Released	39	Stefana Fratila*+	Efemera	Trippy Tapes
15	Moon*	Moon	Bruised Tongue	40	Shilpa Ray	Last Year's Savage	Northern Spy
16	Prinzhorn Dance School	Home Eco-nomics	DFA	41	Speedy Ortiz	Foil Deer	Carpark
17	Nap Eyes*	Whine of the Mystic	Plastic Factory	42	Blur	The Magic Whip	Parlophone
18	Cheerleader	The Sunshine of Your Youth	Bright Antenna	43	Toro Y Moi	What For?	Columbia
19	Zerbin*	Darling	Fontana North	44	No Joy*	More Faithful	Arts & Crafts
20	Buffy St. Marie*	Power In The Blood	Gypsy Boy	45	Purity Ring*	Another Eternity	Last Gang
21	Tough Age*+	Plays Cub's Hot Dog Day	Mint	46	Jim O'Rourke	Simple Songs	Drag City
22	METZ*	II	Sub Pop	47	Tasseomancy*	Palm Wine Revisited	Healing Power
23	Fountain*	Fountain II	Self-Released	48	Isotopes*+	Nuclear Strikezone	Stomp Re-cords
24	Crosss*	Lo	Telephone Explosion	49	East India Youth	Culture of Volume	XL
				50	Girlpool	S/T	Wichita

CiTR HAS GREAT FRIENDS

SCAN
THIS FOR
A MAP



THIS CARD
GETS YOU
DISCOUNTS
WITH THEM



HOW TO BECOME OUR
FRIEND AND GET THIS CARD:

1. BECOME A CiTR MEMBER
2. DONATE DURING OUR ANNUAL FUNDRIVE

FOR A FULL LIST OF BUSINESSES, VISIT US AT CITR.CA

WESTSIDE/UBC

AUSTRALIAN BOOT COMPANY
15% off

BANYEN BOOKS AND SOUND
10% off

THE BIKE KITCHEN
10% off new parts and accessories

DENTRY'S PUB
\$6.99 wings, \$11.99 pitchers

FRESH IS BEST SALSA
10% off

KOERNER'S PUB
10% off

LIMELIGHT VIDEO
10% off

ON THE FRINGE HAIR DESIGN
10% off (does not stack with UBC student discount)

PRUSSIN MUSIC
10% off books & accessories

RUFUS' GUITAR SHOP
10% off strings & accessories

UBC BOOKSTORE
10% off UBC crested merchandise

VANCOUVER BREWERY TOURS
10% off

MAIN STREET

ANTISOCIAL SKATEBOARD SHOP
10% off

DANDELION RECORDS & EMPORIUM
10% off used records

DEVIL MAY WEAR
10% off

EAST VANITY PARLOUR
10% off

F AS IN FRANK
20% off

LUCKY'S COMICS
10% off

NEPTOON RECORDS
10% off

RED CAT RECORDS
10% off

THE REGIONAL ASSEMBLY OF TEXT
1 free make-your-own button with purchases over \$5

R/X COMICS
10% off

THE RAG MACHINE
15% off

THE WALLFLOWER MODERN DINER
10% off

TRUE VALUE VINTAGE/ I FOUND GALLERY
10% off

WOO VINTAGE CLOTHING
10% off

DOWNTOWN

BANG-ON T-SHIRTS
10% off

BEAT STREET RECORDS
10% off used vinyl

THE CINEMATHEQUE
1 free bag of popcorn

COMMUNITY THRIFT & VINTAGE
10% off

THE FALL TATTOOING
10% off

FORTUNE SOUND CLUB
No cover 'Sup Fu?' Saturdays (excluding special events)

LUKES GENERAL STORE
10% off

SELECTORS' RECORDS
10% off

SIKORA'S CLASSICAL RECORDS
10% off used CD & Vinyl

STUDIO RECORDS
10% off

VINYL RECORDS
15% off used 10% off new

COMMERCIAL DRIVE

AUDIOPILE
10% off LPs/CDs

BOMBER BREWING
10% off

BONERATTLE MUSIC
10% off accessories

HIGHLIFE RECORDS
10% off

JEAN QUEEN (JQ) CLOTHING
15% off

MINTAGE CLOTHING
10% off

PANDORA'S BOX REHEARSAL STUDIOS
10% off

PEOPLE'S CO-OP BOOKSTORE
10% off

STORM CROW TAVERN
10% off

OTHER

VINYL RECORD STORAGE COMPANY
10% off

BAND MERCH CANADA
15% off

HORSES RECORDS
10% off

VANCOUVER MUSIC GALLERY
2 free lessons



BIG JOY SALON

SILKY SMOOTH HIGHLIGHTS

words by Alex Lenz // photography by Lukas Engelhardt
// illustrations by Amber Solberg

“It’s nice to learn how to have a vested interest in another person. I think there’s some value in that, just as a person in the world, to not just talk about yourself all the time.”

Shaunn Watt may be the textbook definition of someone who doesn’t keep all of their eggs in one basket. In fact, Shaunn has quite a few baskets, each of which are filled to the brim with an eclectic mixture of passion projects. Shaunn’s career is a wild medley of hairdressing, musicianship, festival organization, and profes-

sional nice-guy. Seriously, there isn’t a bad bone in this guy’s body.

Upon meeting with Shaunn at his new Hastings-Sunrise hair studio, Big Joy Barber & Salon, I was instantly calmed by the combination of the studio’s aesthetic appeal and Shaunn’s easygoing nature. He is soft-spoken and portrays emotional intuitiveness, a quality which likely contributes to his success as a hairdresser. Shaunn and Big Joy Salon itself both exude inclusivity, a trait that Shaunn strives to reinforce in his various endeavours. Specifically, the salon offers an identity-neutral approach to hair-cutting, a refreshing take on the conventional norms of the trade.

“The industry is traditionally very gender-polarizing. I get that those spaces exist, but I just felt that there was such a divide — this is a man’s haircut and this is a woman’s haircut. Even prices reflect that . . . I want it to be a really inclusive space — a safe one, where people, regardless of their orientation can feel taken care of and that they’re paid attention to. They’re in an environment where however they want

to identify is respected and if anything, celebrated.”

To give you a quick (well, maybe not so quick) snapshot into the life and times of Shaun Watt, this is a man who has been involved with the Vancouver music scene for quite some time now. He used to play the bass with Red Cedar, a folk psychedelic rock group. He played drums for Siskiyou, whom he subsequently toured with in Europe. He is also the drummer for Dralms, who just released their debut album, *Shook* in the infant days of October. All the while, Shaun currently plays guitar in the band Failing. And if that doesn't have you convinced that Shaun is the reigning champion of musical copiousness, then the fact he has also released three collections of his own demos over the years should do it.

Shaun has an effervescence to him, a dimension which becomes most illuminated when he speaks of his passions. When talking about hairdressing and music, he becomes more engaged in the conversation.

“I love cutting hair. It's been a really nice way as a young person to get to know so many people I would have never gotten to know. You learn about different jobs and different outlooks on life. It's also a nice way to just not talk about yourself all the time. It's nice to learn how to have a vested interest in another person. I think there's some value in that, just as a person in the world, to not just talk about yourself all the time.”

Although they may seem like mutually exclusive undertakings, Shaun has managed to combine his hairdressing and his musical career in an unlikely way. He has recorded quite a bit of music in hair salons, including recording portions of his full-length solo album, *Foil* in Kokopelli, the Commercial Drive salon he used to work at. Shaun attributes the balance he was able to strike between music and hair-

dressing to his former boss at Kokopelli, Lorri, since she was incredibly supportive of his musical career, allowing him plenty of time off to tour.

While Shaun's main focus lies presently with Big Joy Barber and Salon (he farmed out his drum gig with Dralms to another musician for their upcoming tour), Shaun certainly still has time in his schedule to satisfy his musical cravings. Namely, this fulfillment comes in the form of Big Joy Festival, an experimental music festival that Shaun organizes with his friend and local musician, JP Doucet.

Big Joy Festival was launched back in 2013 to showcase local, obscure talent and give audience members an alternative approach to festivals and live music in general. Genres vary from ambient noise to electro-acoustic to freer jazz music.

“There's definitely a desire for it. It's not just like going to a rock band where you can just kind of stand around and talk over the band. They're much more immersive and they demand something from the audience as well. Because it's not as ‘instant-gratification,’ you need to let it wash over you. It demands a bit more patience. So it's not for everyone, but it's so cool to see 300 people in a room dead silent. It's pretty powerful. Those are the moments that keep me going, when you put all that time and energy into it, and people are here because they give a shit. People have a good time, and they're there to see it and hear it and experience it.”

The name ‘Big Joy,’ which Shaun has doubly used for the festival and his salon, stems from a place of openness and well, joy. “I consider myself a pretty happy person, and it's pretty neutral. It's not overt. It's not alienating you because of your class, or your gender, or the demographic you exist in, or the lifestyle you lead.”

The theme of acceptance and inclusivity deeply transcends into Big Joy Festival, as it does into Big Joy Barber & Salon. “All



the events, they're very much safe spaces, regardless of who you are and why you're there. There's zero tolerance for any sort of discriminatory behaviour. It's a very sensitive thing — how you look and how you feel and how you present yourself. So I think it's nice if it can be a relaxing and inviting and open experience."

X

Big Joy Festival takes place from December 2-5. The first two nights are at Selectors' Records, while the last two nights are at Remington Gallery. Tickets for the festival are available at local record stores, Big Joy Barber & Salon, and may be purchased at the door.



THE SOUND OF 88 TUNED BONGOS

words by Jonathon Hernandez // photography by Jon Vincent
// illustrations by Josh Conrad

*“Strange device,
huh?”*

The performances by legendary free jazz pianist, Cecil Taylor are a sight to marvel. At his prime he could strike each key with a level of power, intensity and speed that, in this writer’s eyes, resembles a sort of physicality that I can only compare to the great jazz drummers Gene Krupa and Buddy Rich (if you haven’t seen their epic drum battles, YouTube it ASAP.) And while I am far from a piano expert (aside from a few key Journey melodies I can rip on the synth), the comparison is in tune with a philosophy that has been used to describe Taylor’s pioneering style — the piano is really just 88 tuned bongos, with each key bearing the tune of a different drum. Taylor’s percussive style paved the way to new ways of thinking about how to play the piano, breaking down tradition and essen-

tially ushering in the era of experimental jazz.

In order for music to evolve, the unconventional needed space to flourish. Over 40 years ago, Vancouver’s Western Front Society emerged as a space for the exploration and creation of new art forms. Today, it operates as an artist-run-center for contemporary art and new music. And, in a wink to the great Cecil Taylor, it is currently running a series titled, 88 Tuned Bongos — a performance series highlighting the latest innovations in experimental piano and keyboard projects.

I visited the Western Front on a cold and rainy Vancouver evening. Drenched from head to toe after a regrettable bike-ride, I stumbled upon a rehearsal between composer, Doug Blackley and pianist, Andrew Czink. I was immediately astounded by the whale-like noises emanating from what, at first glance, looked like a regular grand piano.

“Strange device, huh?” Blackley said to me with a wide grin on his face as he captained his instrument. “Literally stick your head over the strings.”

I stuck my head into the belly of the piano, my ears wavering over the strings as Blackley's hands danced over the keys. A glowing, supernatural arrangement of notes flew across the room.

"It's electronic music without speakers," explained Czink, laughing.

Blackley was playing an instrument that he has labeled the 'spectral piano': a device that allows a traditional acoustic piano to play otherworldly sounds by 'bowing' the strings with electro-magnets. Blackley's ensemble, consisting of a Disklavier grand piano, multiple keyboards and a laptop, enable him to emit sounds once believed to be confined to synthesizers and pipe-organs from the strings of an acoustic grand piano.

"20 years ago I thought about how I could do this — but I never did it," said Blackley.

Blackley completed his Master's at Simon Fraser University, receiving funding to develop the unique instrument, and eventually showcase it in his Master's composition concert.

"I went back to my idea from 20 years before, of building this sort of stuff, and spent a couple years [thinking], 'dear god is this going to work' as I was throwing money at it to make it happen," Blackley said.

Blackley had recruited Czink to perform his composition onstage.

"He asked me if I would perform [for his Masters project] and I said sure of course," Czink said. "He talked about this technology he'd been working on, and I sort of understood what we would be doing. But the first time I came over to his place to rehearse, and he demonstrated it in his living room, I remember just standing there and these unearthly sounds came out of piano, things that I would expect to come out of the synthesizer, except there was this really organic sound — because it was a piano vibrating. And I remember I just walked up, stuck my head in the piano, and

I looked up with the biggest stupid grin on my face. Doug reflected that back, because he understood that I got it. It was just an amazing moment."

On November 6th Blackley and Czink will take audiences on a journey through their innovative sounds and styles utilizing the spectral piano and a ROLI sea-board — a fretless keyboard with vibrato capabilities. The ROLI will amplify through the piano, thus cementing the performance unlike anything the crowd has ever seen. Utilizing these unique instruments, the duo will unravel their talents in a structurally improvised piece that is sure to both astound the audience, and maybe even leave a few of them scratching their heads.

But before they hit the stage, audiences will be treated to another unique performance: a multimedia theatre piece by composer, Remy Siu and pianist, Vicky Chow.

Siu, a composer trained at SFU Contemporary Arts, will be putting Chow's skills to the test, setting her on stage to complete numerous gestures on a midi-keyboard that will trigger both theatrical light projections and sounds from the Disklavier piano upstage.

Speaking with Siu, he explained, "From a moment to moment basis, Vicky won't know what she needs to do next." Siu continued, "And some of these gestures are going to be really difficult."

Chow will be confronted with a failure option, meaning that if she can't pull off a gesture, she'll have to do it again.

"One thing that I'm interested in the audience experiencing is that kind of failure, and that it's okay. Sometimes failure can be a bad thing, but I want it to be a part of the piece," said Siu. "It's a struggle, and Vicky is really up for the challenge."

And even though she's onboard, Chow still had some concerns.

"The biggest challenge is more psychological to me as a performer, because it's even more vulnerable to make these mis-

takes in front of an audience,” said Chow. “Even though it’s part of the piece, it’s so ingrained in me, trained as a classical musician, that you’re supposed to execute as perfectly as possible, even though that’s unattainable. So it’s probably going to make me very uncomfortable onstage. But the failure is part of the piece — I am coming to terms with that.”

And while Chow might feel the most vulnerable, the rest of the series’ performers will also be put to the test as they venture into the unknown. The 88 Tuned Bongo series won’t just give these duos an opportunity to put their unique ideas on display, but also the chance explore the possibilities — and limitations — of their own artistic creations in front of a live audience this season, and next.

X

As part of the 88 Tuned Bongos Piano Series, Andrew Czink, Doug Blackley and Remy Siu are presenting the Composer’s Clinic workshop November 1, although pre-registration is required. Under the Hood, with Vicky Chow & The Spectral Piano Project is November 6 at 8pm at Western Front. Advance tickets are \$10/15, available at front.bc.ca. Production assistance by Paul Paroczai. Future 88 Tuned Bongos events will be announced for Winter 2016.







AND ADORED

words by Jasper Wrinch // photography by Jonathan Dy
// illustrations by Karl Ventura

*“The persona I put
on onstage is about
a derisive pageantry
towards performance,
and the self-
deprecation through
complete bombast.”*

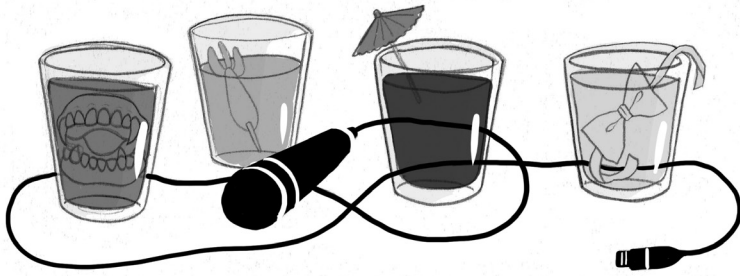
It's not unusual for an artist to have trouble categorizing their music into any specific genre. More often than not, music skirts the line between styles, utilizing elements from disparate genres to form a new sound. Be it pop-punk or neo-psychadelia, horrorcore or shoegaze, artists are constantly adapting genre distinctions to better fit their musical stylings. Even still, some artists have trouble doing even this. Such is the case for Revered.

Discorder sits down with Emmett Hall, creator and mastermind behind Revered,

Vancouver's least definable band, to figure out what exactly Revered is. “That's really tricky,” says Hall, “I don't know if I fit anywhere.” When asked what one will expect to see at a Revered show, after a long pause Hall responds, “It's just a big effigy of my ego on display.”

But Revered isn't strictly the solo project of Emmett Hall. “I kind of want to make it a cabaret style thing,” says Hall. “I can be one person performing or I can have an orchestra and it'd be great. The bigger the better.” At the moment, Revered is only a duo, the other half consisting of Pietro Sammarco. Unfortunately, Sammarco was unable to join the interview, but Hall explains his role within the band, along with how the two joined forces initially —

“I'll usually start [a project] at home, then take it to him.” Sammarco, an experienced sound designer and audio engineer, provides the technical expertise to transform Hall's ideas into refined and complete songs. “He has a way better engineering and mixing ear than me. He's done a lot more of that,” explains Hall. “I compose all the stuff, and he makes it sound worth listening to.”



They initially came together in the Vancouver comedy scene. Through local art collective, Weekend Leisure, Hall and Sammarco collaborated to create an 'Eye of the Tiger-style' montage rock song for the independent action movie, *Steel Viper Force*. After creating their song titled, "Hunting For Human," Hall called on Sammarco to collaborate on *Revered*. They are releasing their first album, *But What If I'm Right?* November 4.

Still relatively unknown in Vancouver's music scene, Hall admits to being ignorant navigating musical communities and institutions in the city. "How you get your music out there? How do gigs work? How do you sell albums, or anything — I don't know how any of it works," says Hall. Yet he is far from green to musical performance.

Working with the Sunday Service, a weekly improv comedy show at the Fox Cabaret, Hall has developed a reputation around the city for playing music for comedy. "Most people know me, in terms of music, through that, and through the comedy scene in general." In fact, apart from a few high school bands, Hall's musical career has consisted of solely making music for comedy and improv performances, sketches and films.

"I was taking improv classes, and there was always a piano in the room, so I would just noodle around during breaks," says Hall. "The instructor said they were always looking for people to provide musical

soundtracks and score improv scenes," and so Hall became the man to do it. And that may be a source of inspiration for his current genre-spanning act, *Revered*.

In scoring improv comedy, Hall explains, "I've always got to be quick on my feet and adapt to different styles — or at least fake my way, and suggest the sentiment of different styles." His work with the Sunday Service, along with the countless other comedy acts in his past, has provided Hall with a set of improvisational skills that don't go to waste in *Revered*.

And his experience with the comedic form permeates into *Revered*'s music to a large degree. For Hall, humour can



be an effective tool in getting a message across to an audience. "You can have a lot of subconscious influence over people when they're being entertained." And by adopting a comedic character or persona on stage, Hall can display his darker side without fear of scaring away his audience.

"It's the worst of me, but I'm trying to make it palatable," says Hall. "The persona I put on onstage is about a derisive pageantry towards performance, and the self-deprecation through complete bombast." In fact, Hall admits one of his character's biggest influences is Randy Newman. "In a lot of his more satirical music, he's always playing a character and saying horrible things," explains Hall. "You get to laugh at that character because it's obviously contrived." It's the performer's self-awareness of the ridiculousness of the performance that makes it safe to expose the darker side of himself.

Yet Hall still sees his ties with comedy as potentially detrimental to his musical career in some ways. "I don't want to say Revered doesn't have a comedic element — there's hilarious aspects to it." He continues, "I just don't want it to undermine

the attempt at earnest content." While it's easy to laugh at the eccentricity and the spectacle of Revered, Hall fears that's where the attention will stop. "I guess I wish the music would hold on its own a little better," says Hall. "But I think you're really going to get the full effect when you see it live."

In addition to the persona Hall inhabits on stage, a Revered performance is chock full of sheer entertainment. "We have a whole visual element in terms of costumes, props, choreography, and a kind of stage banter thing," says Hall. At any given Revered performance, you are bound to see fog machines, explosions of ego, and a cape or two. Live shows also feature a rotating roster of special guests playing every instrument from guitar to saxophone.

With all that said, it's still difficult to pin down what kind of band Revered is. Sonically, Hall says, "It's a lot of derivative sounds from 80's synths...You can't really put your finger on it, and thematically, it's all about contrast and contradiction." While no single category exists that could contain all of what Revered is, Hall's own mission statement for the band comes pretty damn close:

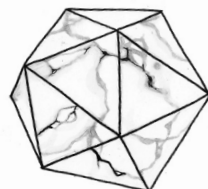
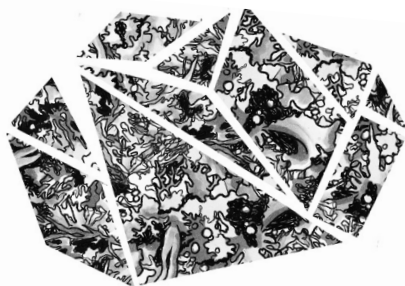
"Revered is a taunt to celebrate Emmett Hall's musical indulgence into a pseudo-new-wave-prog-rock catharsis of ego. An effigy to be truly Revered!"

X

Revered's record release show for But What If I'm Right? is November 4 at the Fox Cabaret, with special guest Mark Mills. Revered is also performing at the Toast Collective November 7 with Nathan Matthews, The Intelligence Service and Night Bus, and the Astoria November 19 as part of the Disorder Fundraiser with Late Spring, Mesa Luna and tv ugly.







ISSUE MAGAZINE

SHELF LIFE

words by Keagan Perlette
photography by Duncan Cairns-Brenner
illustration by Alison Sadler

• • • • •

On East Pender, nestled inconspicuously next to a Chinese herb shop, is Unit/Pitt Projects. I meet Jamie Ward, the Building and Office manager of U/P and the current editor of the gallery's publication, *ISSUE*. Actually, Ward is hanging out on the bench beside the door and scares the shit out of me as I try to get into the gallery, which, at 6pm, looks very closed. Ward welcomes me into the space like it's his own home — the gallery is showing Joël Doyle's *It's a long way from the wishbone to the backbone* — and leads me to the back, where a mini library of curated books and magazines features some of the original issues of *ISSUE*, straight from the 80's.

Ward prefaces the interview by warning, "It's hard to talk about this magazine without saying the word 'issue' a lot. We should have a drinking game at staff meetings, how many times can you say 'issue'?" It can be said that *ISSUE*'s history is not without its *issues*: the publication, which began running monthly issues in 1983, stopped printing in 1985 when the original editors, Barbara Daniel and Jim Carrico ended their time with the gallery. In 2014, Brynn McNab took the responsibility of heading the magazine as a quarterly critical mag until her departure earlier this year. Now *ISSUE* is in the hands of Ward and his first team of contributors, which includes Steff Ling, Shauna Jean Doherty, Ellis Sam, Zeb Zang, Catherine de Montreuil and Tom Whalen.

Speaking for himself and Catherine de Montreuil, the programming assistant at U/P, Ward says, "We were really drawn to the first series because they are really entertaining to read." Ward continues,

"There's this really great blend of 80's punk sarcasm with a lot of actual intellectual conversation discussing art happening on a local level." It is this local sensibility coupled with that element of entertainment which Ward and his contributors intend to carry through to the upcoming publication.

Ward wants *ISSUE* to be the kind of magazine that opens the art world to everyone, and gets readers thinking about issues surrounding art and what it means to be an artist in Vancouver. "The push is to make a publication that can function as a critical analysis of art without being so didactic that it isolates people," he explains. "How do you have open ended discussions because ... when you are reading a publication that you don't quite get, then you don't want to read it, right? Beyond just art issues, [we want to look] at labour issues: what it's like having creativity as your labour, as your practice."

"I want [readers that] don't read art magazines, people that don't read Foucault. I want to break out of these institutional binds," says Ward. "We're intelligent people and we're writing about intelligent things. Our readers are intelligent. There's no point in pretending that they're not, but I don't want to sound so 'intelligent' that it's not smart." Ward is interested in discussing the real problems that emerging artists in the city face. He openly acknowledges that Vancouver has a rocky relationship with its artists and is eager to discuss the truth about the local artist's lifestyle. "Vancouver amazes me because it is almost like you are constantly having to fight against the city itself from crushing you from doing [your work]." Ward says, "and because of that, there is so much more investment, it seems, from people who really wanna make it happen... It's such an underdog feeling to me."

ISSUE's goal is to hold a megaphone to discourse that's already proliferating in

the local art community, and to discuss those issues in every *ISSUE*. The resurrection of the mag is a testament to the true mettle of the artists in the city. It is pure passion, making the publication so vital. "I think there are interesting things to talk about, and I think that everyone who is writing with us right now feels the same way: that there are discussions to be had and [*ISSUE* provides] an opportunity."

X

The launch of the next ISSUE will be November 20th at Unit/Pitt Projects. For updates or to get involved visit issuemagazine.ca, or drop by U/P Tuesday-Saturday 12-5pm.





THE MODERNISTS



I CAN ONLY GIVE YOU EVERYTHING

DISORDER REVISITED

words by Erica Leiren

illustration by Katherine Cott

photo courtesy of Erica Leiren

• • • • •

Let's start with this. If there is a more perfect song than The Modernettes' "I Can Only Give You Everything," I haven't heard it. Double dare you to listen to it and not air guitar the main riff.

*I walk down the street and I
see the world is broken dreams,*

*Some man comes up to me and
says all is not what it seems*

*. . . Don't ask me Baby 'cause I
don't know just what it means*

But I can only give you everything.

The Modernettes were a great band from so many angles. Their gigs had that exciting air of danger you get when a band is unpredictable and the shows can go either way. Would they perform gloriously? Or would it end in a fight? The spectacle and the performances were always irresistible.

John Armstrong, aka. Buck Cherry, was The Modernettes' guitarist / vocalist / main songwriter with the good fortune to have both a teen-idol-perfect singing voice, and the good taste to use it with intent. This is especially true on the band's masterpiece and final album, *View from the Bottom*, where the songs resound with a bittersweet depth and conviction. Armstrong's rebel-chic persona, smouldering intensity and the fact that he has a brain didn't hurt either. Buck Cherry . . . the man Jack White wishes he could be.

Remarkable at the time was seeing a girl playing an instrument and holding her own with the boys. Mary Jo Kopechne played bass and was obviously a lynch pin of the band, not just there to ice the cake. She was tough, talented and strikingly beautiful, like the film noir heroines the band idolized. To the boys in the audience, she was a living doll, but to the girls she was much more — an inspiration for what they might accomplish musically.

You can see Mach 1 Modernettes Buck,

Mary and drummer, Jughead in action on the wonderful short film for “Barbra,” the single off their 1980 debut record, *Teen City*. The record went for a phenomenal five pressings when the initial run of 1,000 sold out. The band released their posthumous, limited run (300 copies) live & demos record *Gone . . . But Not Forgiven* with a note from Buck thanking their fans. It said, in part “to me, we always seemed like poor cousins to everybody else. The Pointed Sticks were slicker, DOA were ‘cooler’ and the Young Canadians were virtuosos. All we had going for us was our songs and our ability to be either shit-hot or abysmal for no discernible reason.”

The Modernettes, Mach 2 replaced Jughead with Ian Noble, a fresh face who *Downbeat Magazine* lauded as one of the up-and-coming drummers to watch for. He later cut a swathe though other Vancouver bands (Go Four 3, The Hip Type) with his big drum sound that simultaneously delivered showmanship, power, accuracy and great rhythmic feel. The other tasty addition to The Modernettes cocktail was guitarist Randy Valentino. This lineup recorded *View From the Bottom* which was released just in time for Christmas 1982. The title and record cover photo (actor William Holden floating face down in a Holly-

wood swimming pool) alluded to the film, *Sunset Boulevard*.

The records may be hard to find, but luckily, Zulu’s 1995 CD re-release *Get It Straight* includes all the songs, plus excellent liner notes and photographs of the band. The re-mixes add a production lustre that highlights the power and swaggering beauty of the two-guitar line-up. Bonus: it is still available from Sudden Death Records.

Also well worth the effort to locate is Armstrong’s 2006 autobiography, *Guilty of Everything* wherein the author/musician shows us that he is equally capable of writing fine prose — think Hunter S. Thompson meets Hemingway in Vancouver, and goes on a musical bender. Delicious. So good, in fact, that Vancouver filmmaker and ex-rocker Patrick Carroll (Picasso Set) plans to make it into a film. I’m already imagining who will make the best Mary on screen. For a glimpse of how Buck and Mary easily eclipse most mortals, watch Susanne Tabata’s 2010 documentary, *Bloodied But Unbowed*. Larger-than-life characters? How about skyscraper size? Seems that the view from the bottom may be one of the best angles there is.

X





THE SCREEN GIRLS

ON THE AIR

words by Gary Jarvis

photography by Jaqueline Manoukian

illustration by Kim Pringle

• • • • •

Christina Ghuman and Sarah Sangha met studying journalism, forming an alliance which has since flourished into a production company, a website and now a radio show on CiTR, all under the moniker of The Screen Girls. I met with Sarah and Christina on a wet and windy night in October at CiTR to find out more about their radio show and their passions for contemporary art.

WHAT WAS THE INITIAL REACTION WHEN YOU FIRST CAME TO CITR WITH THE IDEA FOR THE SHOW?

Sarah: They've been so supportive, [especially] the programming manager, Robin Alam. It's such an intimidating concept at first, the idea of going on the radio. But making the transition as radio hosts is

probably one of the most liberating things we've done.

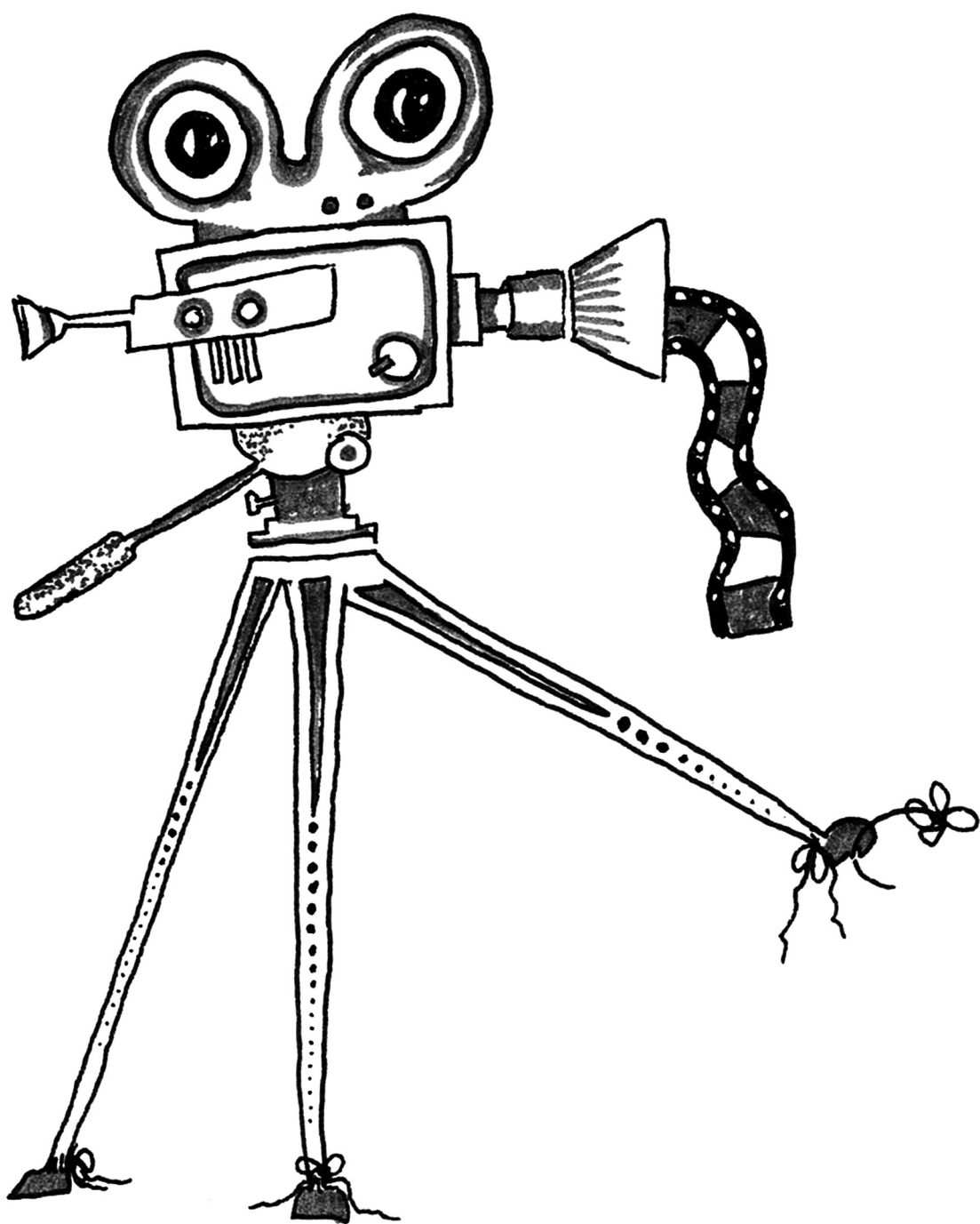
Christina: We wanted the show to be like when we have our conversations — very natural, fluid, exactly the way we talk when we're in the car.

HOW WOULD YOU DESCRIBE CONTEMPORARY ART?

C: That's what I love so much about it. Contemporary art is so broad. Music, rap, hip-hop, all that stuff. That's all part of contemporary art, and some of the stuff we cover. Contemporary art is everything from fine art that's more traditional like painting, sculpture, what people think of when they hear the term art. But then definitely it's getting more into the digital art, and talking to a lot of graphic designers. Digital art is really exciting right now.

S: We love to explore the mediums of art that have cropped up in, say, the last 30 years. Hip hop totally falls under that. Yeah, digital art, and different ways of sculpture.

C: And they all influence each other, whether it's fashion or music. So it's fun to

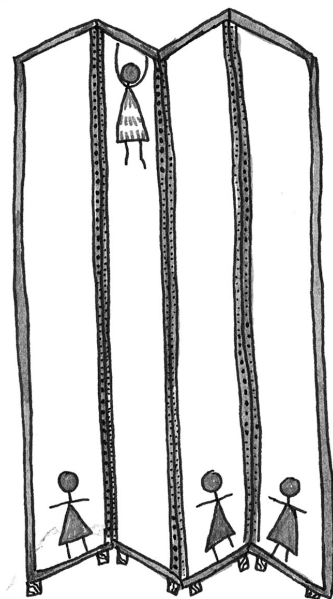


C: Bit by bit. There's Eyes, the Ver

S: It's called the New Media Gallery at

C: At [NMC] during that exhibit they

C: It sounded like the ocean, my



(Both Christine and Sarah giggle at

C: The sounds of it were insane

9 9 9 9 9



PEACHES / U.S. GIRLS

OCTOBER 6 / COMMODORE BALLROOM

It is usually a good omen when a show's opening and headlining acts complement one another. In the case of U.S. Girls opening for Peaches at the Commodore on October 6, the pairing felt particularly apt: U.S. Girls recently released the excellent record *Half Free*, and Peaches, who also released her latest effort *Rub* last month, had not brought her powerfully feminist and sex-positive live performance to Vancouver in six years.

Waiting for Meghan Remy of U.S. Girls to take to the stage and warm the audience to the teaches of Peaches, I surveyed the minimal crowd apprehensively. But by the time Remy was halfway through her first number "Window Shades" — an ominous cut from *Half Free* — my concerns were forgotten. Remy marched around the stage and delivered her vocals with attitude and fierceness, pausing every so often to survey the growing crowd with the look of a person gazing upon their loyal subjects.

Joined on stage by a single backup singer, a stack of cassettes and a small tape player, Remy seamlessly flipped tapes and adjusted levels throughout the set to bring her songs to life. After a captivating rendition of "Woman's Work," one of the most hypnot-

ic, disco influenced songs on *Half Free*, I was devastated when Remy announced that the next song would be their last. The tragedy of this criminally short set was remedied partially by her closing number, "Damn That Valley," in which Remy's striking vocals were at their greatest display, cutting through the punchy synths and smooth backing vocals with precision.

Thirty minutes after the U.S. Girls set ended, the lights dimmed as Peaches' entrance song — Nina Simone's "Four Women" — diminished the crowd's excited chatter. Clad in an empress-like golden cape and sparkly body suit, Peaches strutted into view and climbed atop a platform centre stage.

From the moment the drums of opener, "Rub" began, it was clear she was in her element. Staring down the audience with a severity not unlike Remy before her, Peaches spat, grimaced and growled her lyrics to the enjoyment of the howling fans before her. Two dancers clad in a variety of gender-bending costumes joined Peaches onstage throughout the show, their provocative moves a rousing complement to Peaches' performance.

During "Vaginoplasty," the dancers bounced onto the stage in fancy silk vagina costumes, comically attempting to smother Peaches at the end of the song. Renditions of other tracks from *Rub* including "How You Like My Cut" and "Dick in the Air," as well

as older classics “The Boys Wanna Be Her” and “Fuck the Pain Away,” featured similar antics, such as a giant inflatable penis and champagne sprayed all over the crowd by Peaches herself.

Despite the spectacle of it all, I was most impressed by the energy and intent that Peaches brought to each song, switching swiftly from rapping to singing with aerobics to match. By the time her set culminated with a three-song encore, the power of Peaches’ carefully calculated yet wild world had fully engulfed the crowd, and my champagne covered body was happy to have been a part of it.

-Eleanor Wearing

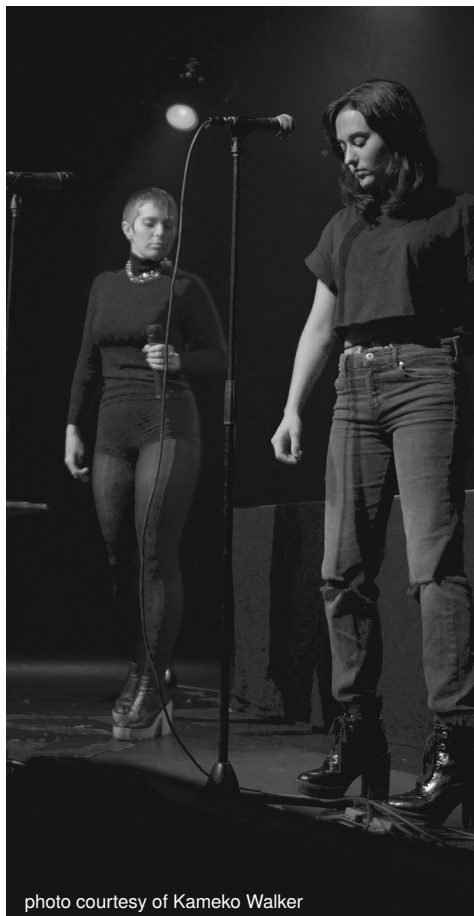


photo courtesy of Kameko Walker

ANGEL OLSEN / LIONLIMB

OCTOBER 8 / BILTMORE CABARET

The Biltmore was filling steadily. With a half-assembled audience, opening act Lionlimb began. Stewart Bronaugh’s soft vocals and noodling momentary guitar melodies established a lo-fi atmosphere.

On Lionlimb’s fourth tune, Angel Olsen appeared. Standing in the back right corner of the stage, she held a short glass with a straw. Her voice, dark and sweet like the rum I imagine she was drinking, began to back up Bronaugh’s. As her vocals moved beyond an echo, a bridge of syrupy sound connected two discernable instrumental melodies.

I noticed that within a whole Lionlimb song, distinguishable sections existed. Almost interrupting themselves, an arrangement of notes would evolve abruptly, stepping forward, to the side, and back, in a square or circle. This segmentation was crafted with skill and precision, but challenging to entirely engage with, as one part did not always flow seamlessly into the next.

Lionlimb played their recently released single, “Turnstile,” sixth. Cymbals were struck lightly and piano keys repeated a short pattern. Bronaugh’s vocals emerged within this haze. Guitar riffs flowed as fin-like notes cut in between.

“Turnstile” exemplified the best of Lionlimb: its song structure was fluid enough to be immersive while it retained the band’s particularly surreal lo-fi songmanship.

As Lionlimb slowly released the notes of their last song, the audience produced enough chatter to fill in all the uninhabited moments of quiet.

After intermission, the room was bursting. I no longer stood in front of the stage, but to the side of it, near the drummer. From there Olsen’s vocals sounded less asser-

tive than I might have anticipated and the drumming was boisterous.

Olsen's band included half of the opening act. Joshua Jaeger played drums and Bronaugh was on guitar, in addition to Olsen herself on vocals/guitar and Emily Elhaj on bass.

Olsen introduced her fourth tune: "This next song is about getting the fuck out if you don't want to be there." Bold as its set up, the bass notes bloomed into dark circles of sound. Olsen's vocals glowed from within these dim craters, un-haunting and lovely. Jaeger's drumming initiated the chorus. The drum notes lingered while Olsen's voice rose.

As the band performed "Lights Out," their instrumentation heightened and coloured Olsen's lyrics. Particularly, the bass and drums provided contrast and intensity to her words.

As Olsen sang, her vocals were clean and strong. Her face was not wild with change, it remained mostly flat and mysterious, and her eyes looked out beyond the audience and through the Biltmore's back wall. Her lips outlined arresting words as they were released, but her eyes, cheeks, and nose stayed restrained.

Olsen's voice is a universe. Her crooning in "The Acrobat," ran over an unrolling guitar path, traversing below and above its steady centre. Her voice was blue with "I want.." and then rusty as she continued to implore: "...to be the bed you made."

Near the end of her set, Olsen's band left the stage. An audience member asked if she knew a joke. "No I don't and I don't feel like telling one because I only have a few songs left." Her somber reply was consistent with her control and poise as a performer. It wasn't a harsh response, it was a crass request. Olsen tells ballads, not jokes.

-Alex de Boer

ARIEL PINK / BLACK LIPS / HINDS

OCTOBER 10 / RICKSHAW THEATRE

It's not often Vancouver concertgoers arrive in time for the opening set, let alone in advance. But October 10 at the Rickshaw saw folks patiently lined up in advance of the 8 p.m. doors. The halfway point in a short seven-show double-headlining tour of Ariel Pink and the Black Lips, the night promised to be a heavy hitter, and it did not disappoint.

By the time Spanish four piece Hinds kicked off their opening set, the Rickshaw was already filling up for what would be a tightly-packed night. And it was a good thing, too; though they drew fans of their own, Hinds doubtlessly made a few more from the crowd who arrived with nothing but the double headliners in mind. Though their first few songs suffered from some audio level issues, Hinds quickly hit their stride with all of the peppy energy that they've recently become known for. Continual calls for more songs allowed them to tack on an extra two, closing with their energized cover of Thee Headcoats' "Davey Crockett."

Setting up in front of a sheet adorned with their name in spray paint, the Black Lips were next up . . . A vigorous mosh pit quickly formed. This could not have been particularly comfortable given the heat emanating from the already closely packed bodies, but no one seemed to mind. Singer Cole Alexander's chilled out demeanor seemed to control the crowd, lulling them into feeling the same way. Joined by Zumi Rosow on saxophone, they laid out tracks from their latest effort *Underneath the Rainbow* along with older favorites. The crowd got particularly tumultuous as the first few chords of "Bad Kids" rang out, the mosh pit seeming to extend through the crowd.

Ariel Pink's polka dot-spattered set came

last. Aware that his 11:30 start time was somewhat late, Pink frequently thanked his audience for hanging around. He also complimented the interest in moshing, the first of many moves with which he would win the crowd over. Part of the appeal of an Ariel Pink show seems to be the question of whether or not he'll have a meltdown — at least, speculation about this could be heard amongst the crowd throughout the night. But no drama was to be seen — Pink and his band, Haunted Graffiti were nothing but solid and entertaining, mostly playing tracks from *Pom Pom* and 2012's *Mature Themes*. Encoring with the contemplative "Picture Me Gone," Pink and Haunted Graffiti ushered the masses back out into the crisp fall night in a buzzy haze.

In the midst of Vancouver's notoriously moody concert scene this night was marked by the crowd's eagerness, excitement and positive energy. The audience seemed ready to forego comfort for the sake of the music, and it was well worth it.

-Elizabeth Holliday

OUGHT / PEACE / CAVE GIRL

OCTOBER 14

Entering the venue shortly after doors opened, I was surprised to hear the main act, Ought, already running through some tracks off of their latest full length release, *Sun Coming Down*. Only on entering the nearly empty room did I realize that soundcheck was just finishing and I had gotten there way too early.

As the last minute or two of their sprawling David Byrne-inspired art rock song "Beautiful Blue Sky" trailed off, I settled into one of the many couches in the room, and watched the band pack up while people slowly filtered in.

After an hour or so of watching the



Photo courtesy of Lukas Engelhardt

crowd grow denser, Vancouver's own Cave Girl took to the stage. The garage pop trio bruised their way through a handful of songs, often losing their way under an overwhelming wash of distortion. The charm and melodic sensibility that their recorded material possesses was almost entirely eradicated by volume, save for a few moments of restraint and musical virtuosity, from bassist Devon Parker especially.

That being said, the crowd bid them farewell at the end of their set with healthy cheers and applause. After a short intermission, Peace began to play. Their volume was appropriately lowered, their distortion was more tastefully applied, and their frontman's gaze effectively captured the attention of everyone in the room. Paired with his poetic crooning, Dan Geddes's unwavering stare not only proved thoroughly entertaining, but foreshadowed the idiosyncratic frontman of the headlining band.

The performance of Tim Darcy, guitarist and vocalist of Ought, was really a sight to be seen. His lanky frame jerked around the stage; his hands spastically moved from his guitar to the air around his head; his voice shifted between aggressive talking to near shrieking; his lyrics darted between declarations of literary grandeur — "This is the high

watermark of civilization!"—to statements of the everyday—"Beautiful weather today / How's the church? / How's the job?"

But the dynamic and riveting energy he brought to the stage was not a solo effort. The rest of Ought filled out the songs with an incredible focus and determination to hold true to the record while adding that extra push to the live performance. The complex drum beats never wavered, the distorted and rhythmic keys counterbalanced the explosive guitar lines, and the bass lines anchored the expansive post-punk songs.

With an equally frantic and comfortable energy onstage, Ought powered through their newest record in its entirety, and even added a few tracks from their 2014 LP, *More Than Any Other Day*, closing the set with the title track of that record. With only two full lengths under their belt, one would think Ought would still be trying to figure out who they are, or what they want to be. But, after seeing them perform, it's pretty clear that they know exactly what they're doing.

-Jasper D Wrinch

DESTROYER / FROG EYES / DADA PLAN

OCTOBER 17 / COMMODORE BALLROOM

Destroyer and Frog Eyes are both the kind of bands that are geographically nebulous, even to the people that share a city with them. Although respective frontmen Dan Bejar and Carey Mercer are both long-time locals (Bejar from Vancouver and Mercer originally from Victoria), their multitude of musical groups, including collaborative effort Swan Lake, have never taken on the somewhat narrow label of "Vancouver band." Whether this has been an unconscious result of their mutual success outside of the Lower Mainland, or a marked decision to avoid being typecast, watching both bands play at the Commodore Ballroom

invoked a special blend of hometown pride and small town envy in much of the audience. Luckily, the stage returned some of the best bittersweetness to the crowd in stunning performances dripping with talent.

Unfortunately for the fashionably late concert goers, openers Dada Plan performed exactly on time, meaning this reviewer and plenty others besides missed out on the local group's opening act. Really the only logical choice to start such a night of Vancouver power bands, Dada Plan are about as "Vancouver" as it gets. Fronted by Malcolm Biddle, the brainchild of past Vancity megabands like Sun Wizard and Capitol 6, the five piece psychedelic-tinged jazz-pop aren't an old ensemble, but have already gained a passionate following for their bizarre stage presence and eclectic instrument choices, mixing synths and upright bass with equal parts conga and drum machine. It was a shame to enter the venue just as the band was tearing down, and an even bigger shame to see just how roomy the Commodore still was before Frog Eyes' set.

Performing just off of the band's most accessible releases yet (and easily one of the best), *Pickpocket's Locket*, Frog Eyes went above and beyond to deliver a regrettably compact, but nevertheless powerful and evocative performance. Carey Mercer greeted the crowd by way of an apology, explaining that although he is usually fairly talkative in between songs, the band had decided to cut out most of the ramblings in favour of, simply, more music. To any audience, the promise of more songs in a shorter time isn't one to be met with melancholy, and considering the fairly strict time limit to the band's set, it was probably the right decision. Still, the two contrasting and remarkable sides to Mercer as he switches between conflicted visionary barking pained operatic literature, and humble and serene speaker, are so fascinating to observe that it seems like a shame to have seen a toned down version of the latter.

Regardless of the format, Frog Eyes

were not only unforgettable but completely mesmerizing, occupying the stage of the Commodore more deftly than bands twice their size. With a few choice offerings from *Pickpocket's Locket*, plus a handful of older songs and fan favourites, the group covered remarkable ground before the end of their runtime. Bombastic, terrifying, and utterly poetic, Frog Eyes left an impression inches deep on the minds of their listeners.

Latecomers that barely missed Frog Eyes' set, or were too nervous of Carey Mercer's impressive presence to move towards the stage, moved forward as if invited by Destroyer's promised warm presence to occupy every nook and cranny left in the Commodore before the band ever graced the stage. It was easy to understand why so many wanted to be so close to the stage for Destroyer's long-awaited local gig — from the first sickly sweet note to the last graceful flourish, Dan Bejar and his amazing group of destructively talented individuals were warm, intimate, and breathtaking. Touring to support *Poison Season*, the follow-up to 2011's critically lauded *Kaputt*, the band leaned heavily on newer material to supplement a catalogue of music nearly a decade old.

It can't be emphasized strongly enough how much of an ensemble cast Destroyer has become in recent years. Featuring local heavyweights like JP Carter (Inhabitants, Fond Of Tigers, Dan Mangan) and John Collins (JC/DC, The New Pornographers), it came as some surprise to first-time listeners in the crowd just how much focus was on the instrumental side of songs that, on record, may have relied on Bejar's unique voice for glue. The frontman took regular pauses to let the musicians flanking him flourish, literally taking a knee while the band coaxed a five minute ballad into an explosive double-length orchestral movement, replete with trumpeted crescendos, saxophone wailing, and a musical intensity that no one in the crowd really expected.

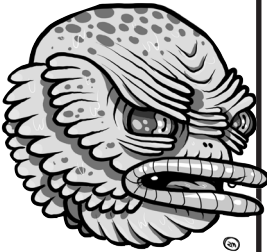
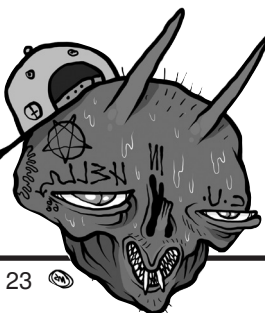

By the end of it all, the whole venue was lit

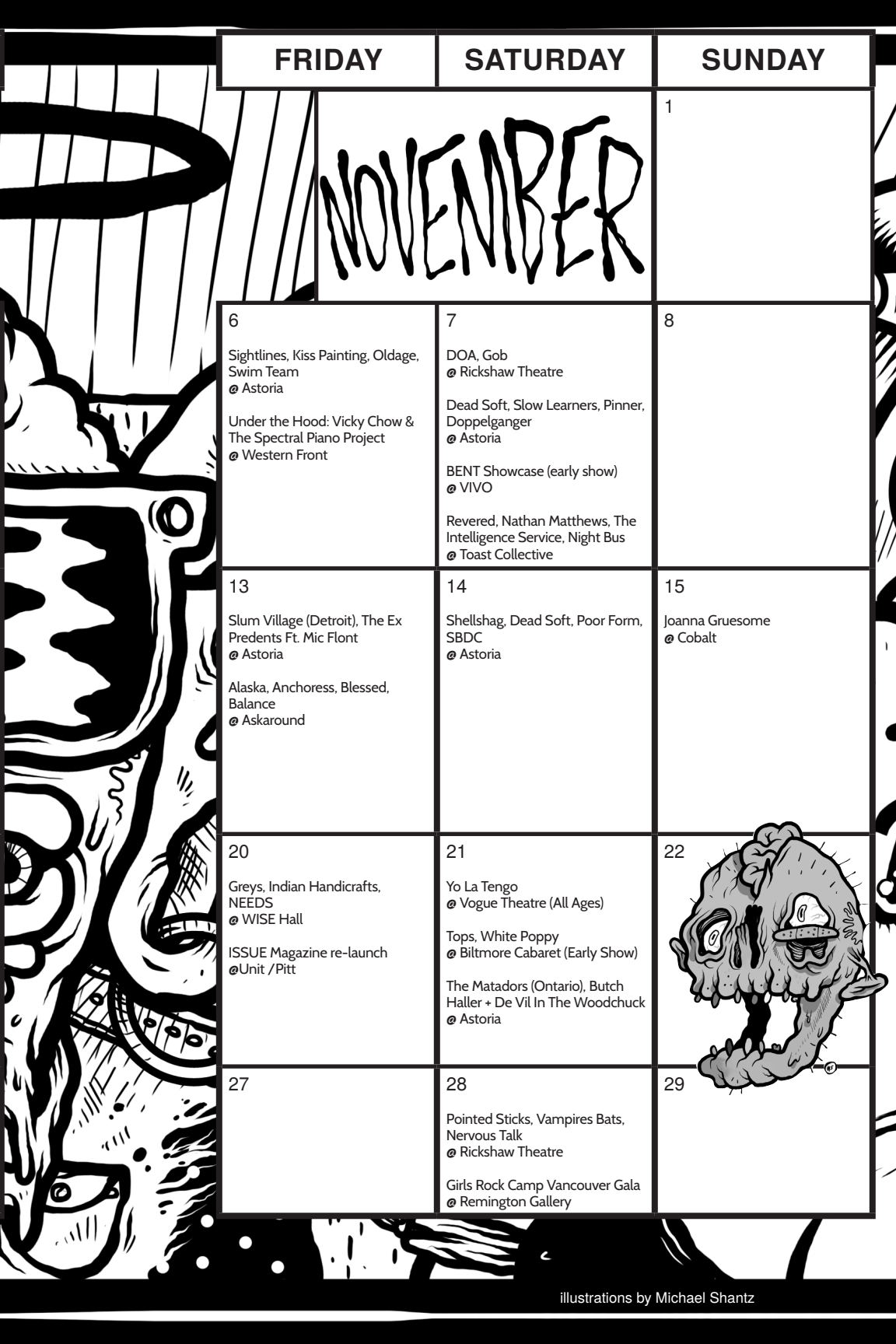
with a post-coital glow of energy and warmth. Dan Bejar's collected cool gave way to a flood of emotion wrapped in artistic integrity, and I think that the band as well as the crowd walked away having glimpsed something really, truly special. Things were about as "Vancouver" inside the Commodore as they're ever likely to be, but this wasn't the city of pouring rain, noise complaints, or gentrification its denizens' complaints had gotten familiar with. It was something far simpler, more inviting and far more special.

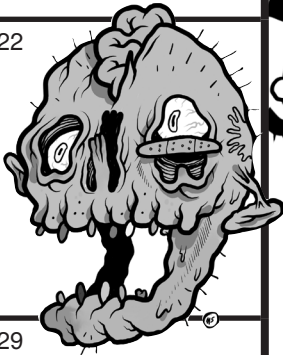
-Fraser Dobbs

MONDAY	TUESDAY	WEDNESDAY	THURSDAY
--------	---------	-----------	----------



<p>2</p> 	<p>3</p> <p>King Dude, Drab Majesty, Foie Gras, Animal Bodies, DJ Jason Corbett @ Fox Cabaret</p> <p>Shindig: Dried Out, Echuta, Opposite Shore @ Pat's Pub</p>	<p>4</p> <p>L7 @ Rickshaw Theatre</p> <p>Luna, Peace @ Biltmore Cabaret</p> <p>Revered, Mark Mills @ Fox Cabaret</p>	<p>5</p> <p>The Sloths @ Cobalt</p> <p>Gang Signs @ Fortune</p>
<p>9</p>	<p>10</p> <p>Beach Slang, Lithuania, Worries, Needles//Pins @ Cobalt</p> <p>Twin River @ Fox Cabaret</p> <p>art rock? @ Astoria</p> <p>Shindig: Critics, Hill Beast, Winona Forever @ Pat's Pub</p>	<p>11</p> <p>Timmy's Organism, Manic Attracts, The John Frum @ Fox Cabaret</p> <p>New Additions #10: Unstable Signal / Glitch Video (early show) @ VIVO</p>	<p>12</p> <p>Red Vienna, Ultraviolence, Koban, ACTORS, DJ Louise Burns @ Fox Cabaret</p> <p>Broncho, The Shelters, Pearl Charles @ Cobalt</p> <p>Tex Mex: Paintings by Corie Waugh @ Toast Collective</p>
<p>16</p> 	<p>17</p> <p>Gardens & Villa @ Cobalt</p> <p>George Nixon/Colby Morgan + The Catastrophes/Mother Upduff/Gina Loes @ Astoria</p> <p>Shindig: Pale Red, The Jins, Zoo Strategies @ Pat's Pub</p>	<p>18</p>	<p>19</p> <p>Elephant Stone @ Cobalt</p> <p>DISORDER FUNDRAISER W/ REVERED, MESA LUNA, TV UGLY AND LATE SPRING FEAT. SETS BY DJ DANNY VANCOUVER @ ASTORIA</p>
<p>23</p> <p>Oneohtrix Point Never, James Ferraro @ VENUE</p>	<p>24</p> <p>Experiments + Noise I @ Astoria</p> <p>Shindig: Soft Haze, Rainbow Road, Wallgrin @ Pat's Pub</p>	<p>25</p>	<p>26</p> <p>Art Studios 18th Annual Winter Sale and Silent Auction @ Heritage Hall 12-8 PM</p>
<p>30</p>			



FRIDAY	SATURDAY	SUNDAY
	NOVEMBER	
<p>6</p> <p>Sightlines, Kiss Painting, Oldage, Swim Team @ Astoria</p> <p>Under the Hood: Vicky Chow & The Spectral Piano Project @ Western Front</p>	<p>7</p> <p>DOA, Gob @ Rickshaw Theatre</p> <p>Dead Soft, Slow Learners, Pinner, Doppelganger @ Astoria</p> <p>BENT Showcase (early show) @ VIVO</p> <p>Revered, Nathan Matthews, The Intelligence Service, Night Bus @ Toast Collective</p>	<p>8</p>
<p>13</p> <p>Slum Village (Detroit), The Ex Predents Ft. Mic Flont @ Astoria</p> <p>Alaska, Anchoress, Blessed, Balance @ Askaround</p>	<p>14</p> <p>Shellshag, Dead Soft, Poor Form, SBDC @ Astoria</p>	<p>15</p> <p>Joanna Gruesome @ Cobalt</p>
<p>20</p> <p>Greys, Indian Handicrafts, NEEDS @ WISE Hall</p> <p>ISSUE Magazine re-launch @ Unit / Pitt</p>	<p>21</p> <p>Yo La Tengo @ Vogue Theatre (All Ages)</p> <p>Tops, White Poppy @ Biltmore Cabaret (Early Show)</p> <p>The Matadors (Ontario), Butch Haller + De Vil In The Woodchuck @ Astoria</p>	<p>22</p> 
<p>27</p>	<p>28</p> <p>Pointed Sticks, Vampires Bats, Nervous Talk @ Rickshaw Theatre</p> <p>Girls Rock Camp Vancouver Gala @ Remington Gallery</p>	<p>29</p>

STEMS
ALI T. BRUCE



A DISORDER
ART PROJECT









under review

Almonds, Cohen

Ceiling Once, Ltd.

(Self-Released)



Space is fundamental. As a student living far from home, this is something I realize more and more. Location — which defines who and what we are surrounded by — changes the way we think, how we interact with our surroundings, and as a result the nature of the things we create. With this in mind, I found it especially interesting to discover that Almonds, Cohen's recent album *Ceiling Once, Ltd.*, released in July 2015, was recorded intermittently over four years in three different cities and in seven different recording spaces.

The album, composed of 12 songs written by Brock Edwards and played by many skilled musicians, is a pleasant listen. Edwards' skill on acoustic guitar is a definite stand-out. The combination of his acoustic playing and soothing vocals creates a Sufjan Stevens vibe on many tracks, though not all.

Some sound more Mac Demarco, while others have clear jazz influences. Considering the range of time and location over which the album was recorded, this lack of concerted direction is understandable.

In his song composition Edwards tends to begin with a musical motif, repeating it throughout the songs while adding complexity and further instrumentation to the initial ideas. While this strategy can create a coherent song that grows, fades, and morphs into something new — as on "Angular Momentum I (Galileo)" — it can also result in repetitive, overly-long songs. For example, in "New Decade" the song seems to be drawing to a close around the four-minute mark, but continues for another two minutes without much development. By the end, the phrase "feels just like a new decade" ironically feels old and worn-out.

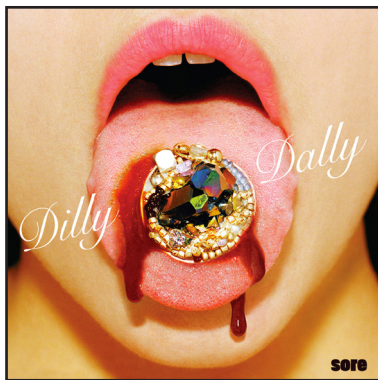
Edwards' strategy is most successful on tracks such as "I'll Drive" and "Under the Net," where the motif is less sonically prominent and has a clearer direction. The songs move forward and come to a close without feeling drawn-out. On "Under the Net," the sound builds with Emma Postl's vocals and John Nicholson's sax solo, and fades with ambient noise and the sax line carrying over alone, slowing to a close at the end of the song.

While *Ceiling Once, Ltd.* may lack some coherence and direction within and between songs, perhaps this reflects what Almonds, Cohen is trying to say. As Postl sings in "Quantum Summer," "No nearer to knowing / Where all this is going."—Claire Bailey

Dilly Dally

Sore

(Buzz)



The intro reeks of irritation and feedback. With a bubbly yet raspy voice counting to four, "Desire" is underway. This is the first track on Dilly Dally's debut album *Sore*. From the top there is a blend of distorted guitars gliding over each other backed by pop-suggestive rhythm sections: a combination that remains within the album's heart.

Sore has been in the works for almost over a decade. Katie Monks (vocals / guitar) and Liz Ball (guitar) met in high school through their mutual interests in music and admiration for (what they call) the "lackadaisical sorrow" of artists such as Kurt Cobain and Pete Doherty. After going through many line-up changes on the rhythm section, the band finally settled for Jimmy Tony (bass) and Benjamin Reinhartz (drums).

The initial tracks are upbeat, which make a strong impact on new listeners. Tracks such as "The Touch," with a slick riff, are definitely among the heavier moments. Very minutely turning towards the softer side, yet in no way less noisy, are tracks like "Next Gold," with much cleaner, loud and ringing guitars.

"Purple Rage," another pre-released single, stands out and drops more hints regarding Dilly Dally's own style. Repeated claims of being misunderstood and isolated — "You don't know me / And you try to stop me / But

I'm nothing" — are voiced through Monks' own lackadaisical vocal style, while the band remains tight around the main melody. Another monotony-breaking moment of self-identification is "Witch Man," a mix of slow, heavy melody backed by a multi-part song structure. Monks' balance between being the honest messenger of her insides and being the vocal performer tends to fall ever so slightly towards the latter. It's a ratio that works rather well most of the time and results in a better sonic experience.

The final track, "Burned By The Cold" starts out with sheer minimalism, a sudden yet clever change in direction. The constraint shown on this track makes up for certain excessiveness in a few songs early on. *Sore* consistently plays with themes of adolescence — personal fears, passionate desires and fallacious claims — a proud display of the band's deeply rooted inspirations. In terms of both their literal presence and their musical development, *Sore* is a banner painted in a mix of blood and glitter that reads loud, "We are here."—Harsh Trivedi

Family Band

Family Band '15

(Egg Paper)



'Sunny' is a strange word when used in the context of music. Whether intentionally or not the term implies a sort of vapid cheeriness that any self-respecting artist would take care to

avoid. Family Band, however, gracefully redefines the term on their new album *Family Band '15*. Released on independent Montreal label, Egg Paper Records this past September, these seven songs are a skillful marriage of electronic music, rock music, Caribbean music, and probably a lot of other types of music too. Think of it like a meeting between the Beach Boys, Vampire Weekend and maybe a few members of Devo.

What is most unique about this album is the way that Family Band merges both the digital and analog aspects of their instrumentation. One minute it's drum machines, the next it's hand drums, and often it's both. The blend is done so well that neither feels unnatural or out of place. Standouts in this vein include "While We're Still Young," which features a kaleidoscope of different rhythms and a monologue that cleverly subverts a youthful obsession with clubbing and nightlife. "High Life" is one of the most 'beach-y' songs on the record, yet it still feels somewhat digital — reminiscent of a video game or a PowerPoint slideshow of your friend's vacation to Hawaii. It evokes a bizarre sort of nostalgia well suited to the 21st century.

If there is one risk that *Family Band '15* runs it's that of coming across as an unfocused patchwork rather than as one cohesive unit. You may not need complete uniformity in order to make something good. But if such a line exists, Family Band gets close to crossing it with their unexpected tone shifts and disparate song structures. What seems to make it work, however, is their tactful rhythm section. The bass lines are solid and memorable, and the layers of percussion never lose focus. With this sort of anchor the diverse arrangements can serve the songs rather than detracting from them. Family Band is free to throw all their whimsy on top of these rhythms without losing an essential forward momentum.

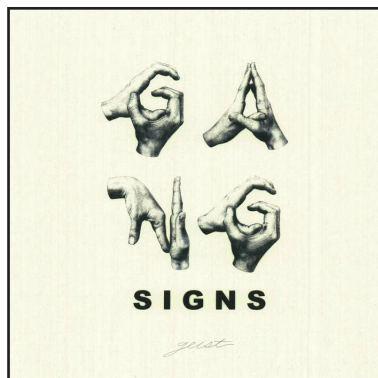
In short, the undeniable, abundant sunniness heard on this record is something both unfamiliar and welcoming. As a Vancouver winter approaches, the strange rays of Family Band '15 could be your best defense against

this pervasive West Coast greyness.—Sam Tudor

Gang Signs

Geist

(*File Under Music*)



"I want you to feel what I feel," she says before possessing his shaking body. He has already removed the slipcase from *Geist*. Then, everything else becomes music and a turmoil of emotions piercing every cell of his surrendered skin. He feels her cold sweat and the incandescence of her flushed cheeks the first time she laid her eyes on him, the voltage in the lines of her lips the first time they kissed, the swelling of their Sunday pillow-fight bruise on her back, her heart ablaze when she said "Go away and never come back." He feels her endless pain, the saltiness of her dried tears, her emptiness hanging from the rooftop.

This rollercoaster of feelings cannot be ignored. Long lasting, electro-eerie sounds dominate his psyche throughout the 45 minute metaphysical experience. A sonic pattern is also omnipresent; the metronome rhythm, the repetitive structure, the reflective tempo and the wooden texture of this group of sonic elements are so persistent that, combined with the whirlwind of repeated phrases — "Come back up here / Come back up here / You will lose again," "Gonna take you down / Gonna take you down," "Oh, how I trusted you / Oh, how I trusted you" — transform into thousands

of earworms slowly and carefully spreading inside every inch of his spinning head; like an act of delicate brainwashing.

For pleasure's sake, there's straight-forward EBM and new wave hints ("LA On Mondays," "Silver") as well as sexy dance pop notes fused to the atmosphere with some alternative rock and trip-hop colours ("Back Up," "Stay Awake," "Heist," "Tonight", "So Long"), revealing themselves as time goes by. Although the music stays at the forefront, he grasps her voice echoing and dwelling like a feather in the hazy background. There lies his own voice too, responding to her callings; their late hour discussions becoming a choir of all the things unspoken.

The music stops. "Heiliger Geist! This time I truly saw into her. We truly saw into each other. But did we have to lose each other first?" Gang Signs does not present the answer in *Geist*, but they do create the momentum of reflection. How far can we go into a relationship? What does it take to simply understand each other?—Theano Pavlidou

Jerusalem in My Heart

If He Dies, If If If If If If If

(Constellation)



I listened to JIMH for the first time whilst freewheeling down West 4th on a clear and beautiful night with the lights of Vancouver shimmering all around me. I could not have picked a better moment. Radwan Ghazi

Moumneh's second full-length recording is a sonic journey — a euphoric experience from start to finish.

Moumneh's voice is a haunting and unique instrument. Nowhere is this more apparent than on a cappella opener "Al Affa, Lau Mat, Lau Lau Lau Lau Lau Lau (The Hypocrite, *If He Dies, If If If If If If If*)," where the reverberating vocal harmonies suck you in. It is Moumneh's voice that underpins the album. His range and depth form an instrumental effect that swirls and surrounds you in a way that conventional singers cannot replicate. Combining this with his expert buzuk playing he creates an enchanting atmosphere. On second track "A Granular Buzuk" Moumneh processes said instrument, re-samples, and disrupts it through real-time custom patches — the clearest example of his production talents. Closer "2asmar Sa7ar (The Brown One Cast A Spell)" also intricately weaves the buzuk and the ocean to create a spellbinding instrumental end to the record.

JIMH (comprised of Moumneh and fellow Montreal artist, Charles-André Coderre) should be a challenge for listeners. What started out as a purely audio-visual live show — one never meant to be recorded — of Arabic-electronic fusion is by definition pushing against the boundaries of typecast Western music. However, largely due to the exceptional production, glorious vocals and concision, it makes for an undeniably approachable record.

If you dig deeper you find a record that merges personal and political inspirations. Moumneh comes close to a love song on "7ebr El 3oyoun (Ink From The Eyes)" where the focus is again his voice with "Me, me / I never thought you'd betray." Then there is the quiver you hear during "Ah Ya Mal El Sham (Oh The Money of Syria)" as he sings, "We speak and speak and speak / But like the mute no words come out," leaving you feeling his pain and sorrow as he alludes to the problems in the east.

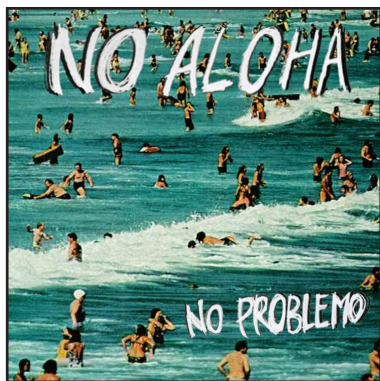
I was expecting this record to be an intellectual challenge, due to JIMH's distinctive style

and the subject matter of the music. What I found, however, was a record that is not only beautiful at face value but also rewarding in its depth.—Sachin Turakhia

No Aloha

No Problemo

(Poncho)v



While all us Vancouverites fear that each sunny day will be our last, No Aloha provide buoyant beats to keep us hoping we have the sun for a bit longer. Their new album *No Problemo*, which dropped late August, is packed with radiant energy and immediately conjures up crashing waves and sunburnt shoulders. Comprised of Montreal natives, Andrew Bates, Ben Griffiths, Fraser Roodbol and Marshall Vaillancourt, No Aloha is situating themselves comfortably as a surfer rock group. And since their tour tape, they've seated themselves further into garage rock. With a name like No Aloha, the decision to embrace a more coastal, beach-rock sound makes sense.

The first few songs feature fast tempos and poppy riffs. A particularly notable sing-along track is the song "My Boyfriend's the Devil." The album advances with the edges becoming a bit more jagged as a lo-fi feel and reverb become more prominent. The middle begins to sound akin to The Ramones' surfer anthems. A strong highlight is the song "Main Squeeze." After many listens, it's proven exceptionally infectious. The continued riff

"I wanna be / I really wanna be / I wanna be your main squeeze" is one that has been sung around my room quite often.

As the album continues, No Aloha ties up their sound and, while retaining their energy, tightens up their technique. The remaining songs are reminiscent of recent indie-rock bands like the Vaccines or San Francisco band, Girls. The album fades out with a crunchy, wave-like sample that reminds the listener that this is one for the beaches.

No Aloha's *No Problemo* feels very multi-generational. Tucked into the middle of the album is the 40 second song "Deep Summer," which could be a Beach Boys b-side. The slight garage quality that most of the other songs feature seem to be inspired by the rock music of the last quarter of the 20th century. Finally, these influences are all packed together with some songs featuring the crisper, deliberate sound that belongs among other well-produced indie pop songs. While reverb and texture are prominent, the album still displays a degree of skill and intention.—Katherine Kott

Souljazz Orchestra

Resistance

(Strut)



The Souljazz Orchestra say the music they create is greater than the band they've formed, that Souljazz is a way of life. In the heart-thumping veins of soul, jazz, funk,

Caribbean, Latin and Afro styles, a six-part vocal harmony and chorus backing is sure to rouse a sing-a-long party, even on Parliament Hill during the dead of winter in Ottawa, where the Orchestra calls home. Led by francophone composer, vocalist, percussionist and master of vintage keyboards, Pierre Chrétien, Souljazz remains an exhilarating contribution to the contemporary Canadian, and global sound.

Souljazz Orchestra are a band that glows like a spine-tingling aurora on the Canadian horizon. Every member doubles on vocals, blasting and shaking throughout the newest release, *Resistance*. With previous releases, *Freedom No Go Die* (2006), *Manifesto* (2008), *Rising Sun* (2010), *Solidarity* (2012) and *Inner Fire* (2014), *Resistance* is part of the protest music revolution inspired by longstanding roots in the people power of Canadians from various diaspora cultures. The struggle to stand up, back straight, is the meaning of humanity. A straight back is no place for an oppressor to sit. That's the essential message of Souljazz Orchestra songs, as they empower the living with self-affirming lyrics, uniting ecological and social causes on the common path towards truth in music.

Juno-nominated and likened to the sound of Fela Kuti, Souljazz are a soul party that never stops where the "Sun keeps on burning / And the world keeps on turning," as percussionist and vocalist Marielle Rivard sings on track four, "As The World Turns." The ten tracks on *Resistance* uphold a powerfully moving energy that exudes positivity and passion. The Afro-Latin rhythms of Souljazz Orchestra reach the heights of retro funk and free jazz, psychedelic and entrancing, yet not in the least dizzying. Listening to *Resistance* is like staring into an optical illusion that continues to reveal greater depth and more sophisticated patterns.—Matt Hanson

tv ugly

UCLA Yankee Cola

(Alarum)



A quick look at tv ugly's Bandcamp page shows that the band have labelled themselves with the genre of garbage pop. And while this may have been written with tongue firmly in cheek, it actually hints at the true nature of this Vancouver quartet. Unapologetically lo-fi, *UCLA Yankee Cola* is a collision of trashy guitars and sweet vocal melodies.

Opening tracks "QC" and "Werewolfing" lay down the band's manifesto: Alie and Rage's voices lodge catchy melodies in listeners' minds whilst guitars stretch and bend over warm, fuzzy bass. The post-punk tinged "Night Before" switches things up. A lurching bass riff sets a darker tone before Gal takes a turn on the microphone to yelp urgently. The songs are short and sweet and the band sounds tight, but it's the second half of the EP that shows us that tv ugly were just getting started.

Standout track, "Shiteating" channels the abrasive art-punk of Parquet Courts with a hypnotic riff, yet it's soon balanced out with cooing vocals. Up next is "Slow Thighs", a heady mixture of meandering guitar lines and propulsive drums. With lyrics showing disdain for other people's "blank gazes," this track shows that although tv ugly can do laid-back they sure as hell aren't doing apathetic. The band saves a killer song for last with the veritable season finale of "Trash Party Island,"

its call-and-response vocals and a decidedly unflashy guitar solo bringing the best bits of the '90s kicking and dancing into 2015.

With its total time clocking in at just under thirteen minutes, if *UCLA Yankee Cola* were a TV show it'd be the one you binge-watch in a single sitting and then wish for more: these snack-size slices of garbage pop are addictive indeed. These six short tracks may not have made tv ugly the kind of cult phenomenon that their EP and band name knowingly reference. But they are certainly good enough to serve as a trambopoline to launch tv ugly to success. Plus, with this being their first EP, it would seem that we have more garbage pop to look forward to in the future. What a time to be alive.—Caleb Fanshawe

War Baby

Death Sweats

(Self-Released)



Two years after its release, War Baby's debut LP *Jesus Horse* is still revered amongst local music fans. The Vancouver power trio's grubby, agitated brand of noise rock, unique approach to band merch and disorientingly loud live sets have won them an enduring fanbase. To say that their sophomore release has arrived on a wave of anticipation would be an understatement. Luckily, *Death Sweats* is unlikely to disappoint fans.

A fundamental sense of unease pervades throughout *Death Sweats*, with the band

themselves describing the album as being "the audio equivalent of a chemical imbalance in the brain" and "equal parts fear of the dark and disgust for the morning light." From the outset the unsettling nature of War Baby's music is established, with album opener, "Master Blaster" combining nervous punk rock energy with the band's fondness for darkly surreal lyricism. The track is a refinement of the claustrophobic grunge that characterised *Jesus Horse*. And running at just two minutes and thirty nine seconds, the track leaves you absolutely exhausted.

Having demonstrated the mastering of their established sound, War Baby throw us a couple of curveballs with "Spell" and "No Generation." Both tracks are roomier sounding than most of War Baby's output, sounding like long lost '90s alt-rock anthems. With a length at almost double most of the band's output, "Belly Ache" is another example of the more spacious songs on the record. Its loose, jangly main riff allows drummer, Kirby Fisher to demonstrate his vitality before the band transitions into the tangled heavy metal of "In Light of" and "Swamp Kunt." The album's highlight, however, is found in the nihilistic doom metal of "God is Dead." Perhaps the album's most immediate track, it manages to perfectly balance the frenzied grunge, bizarre lyrics and monstrous riffs that make War Baby such a compelling band.

Although War Baby never go full pop rock on *Death Sweats*, the record's flirtations with pop sensibilities embedded within intense noise rock indicates a refinement of their sound, further establishing them as one of the more exciting and original bands to emerge from the recent grunge revival.—Ewan Thompson

RIO THEATRE

1660 EAST BROADWAY

NOV

WWW.RIOTHEATRETICKETS.CA

OCT
31

ATTACK ON TITAN 1 & 2
HALLOWEEN MOVIE MARATHON!
THE SHINING
HALLOWEEN (1978)
FROM DUSK TILL DAWN

NOV
1

**17TH ANNUAL ANIMATION
SHOW OF SHOWS!**
SHORT ANIMATED FILM FESTIVAL
UNDER THE VOLCANO
EXPERIMENTER
*ADDITIONAL SCREENINGS WWW.RIOTHEATRE.CA

NOV
4

ARCADE FIRE:
THE REFLEKTOR TAPES
7:00PM

NOV
5

FIRST THURSDAY OF EVERY MONTH!
**PAUL ANTHONY'S
TALENT TIME**
LIVE AT THE RIO

NOV
6

GIRLS! GIRLS! GIRLS!
LONG FORM BURLESQUE
HAROLD AND MAUDE
(FRIDAY LATE NIGHT MOVIE)

NOV
9

GOODNIGHT MOMMY
STRAIGHT OUTTA COMPTON
*ADDITIONAL DATES WWW.RIOTHEATRE.CA

NOV
11

**THE GENTLEMEN
HECKLERS PRESENT**
TWILIGHT: BREAKING DAWN (PART 1)

NOV
15

**HOT SUGAR'S
COLD WORLD**
W/ HOT SUGAR PERFORMING LIVE

NOV
18

THE FICTIONALS COMEDY CO. PRESENT
IMPROV AGAINST HUMANITY
#IAHATRIO

NOV
20

THE ROOM
*ACTOR GREG SESTERO (AKA, "MARK")
JOINING US LIVE!
DUDE BRO PARTY MASSACRE III
RESERVOIR DOGS
(FRIDAY LATE NIGHT MOVIE)

NOV
22

**THE ROCKY HORROR
PICTURE SHOW**
40TH ANNIVERSARY SCREENING
ALL AGES OK!
*ADDITIONAL DATES WWW.RIOTHEATRE.CA

NOV
25

THE CRITICAL HIT SHOW
A LIVE DUNGEONS
& DRAGONS COMEDY
EXPERIENCE
#DNDLIVE

DEC
2

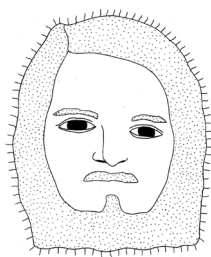
THE GEEKENDERS PRESENT
LOVE IN ALDERAAN PLACES
A BURLESQUE TRIBUTE TO STAR WARS

DEC
4

**NIGHTMARE BEFORE
THE NUTCRACKER**
A VERY BURTON XMAS SHOW
*ADDITIONAL DATES WWW.RIOTHEATRE.CA

COMPLETE LISTINGS AT WWW.RIOTHEATRE.CA





BIG IN JAPAN

HOMEGROWN LABELS

words by Sam Tudor

illustration by Sharon Ko

• • • • •

Big In Japan Recordings is a word of mouth operation. Happy to fly under the radar, the Chinatown studio doesn't concern itself with advertising or a flashy web presence. Knowledge of its existence is passed among friends, many of whom have either recorded there themselves or know someone who has. Knowing this, it was with both curiosity and a distinct sense of irony that I showed up on Keefer and Main Street to speak with Big In Japan's producer, engineer and sole proprietor, Mark Lawrence.

Anyone who has ever attended a show at the China Cloud knows what it's like to ascend the narrow stairway and feel as if the city is receding behind them. Housed in the same building, Big In Japan Recordings feels much the same. As a kid I distinctly remember the time of evening when

it was dark, but not yet bedtime. One could talk quietly, listen to a parent read a book or something, and turn on lamps. Pre-night. The Big In Japan studio feels as though it's perpetually in this space. Something about the quality of the light, the worn-in couch, and the old instruments hung on the wall fosters a real sense of calm. The studio is small and dark and the mixing console is three feet from the recording booth, yet somehow it never feels cramped or claustrophobic.

"I tried to make it easy to forget the fact that there is a city environment outside," says Lawrence. "During the daytime hours it's really busy in Chinatown. There's a lot of sensory pollution and it's a loud neighborhood, so it's nice if you can come into a still environment that makes you feel as though you're somewhere else."

That isn't to say that there is any sort of lethargy or lack of energy in this place. In the five years since Lawrence founded Big In Japan, he has recorded countless bands including Wooden Horsemen, Burying Ground, Khingfisher, Devon Wells,

Colin Cowan & The Elastic Stars, Gordon Grdina, Jack The Bear, Ben Rogers and more. “Thankfully I don’t feel like the community base has changed much over the years. It just means I was very lucky from the start,” says Lawrence. “But I feel like myself and the musicians I work with are growing together, and that’s really important to me.”

This attitude is characteristic of Lawrence’s approach to recording. The clientele at Big In Japan is less a conveyor belt of artists and more a community of friends who all have in common the fact that they want to make records. In a way, the amity was born out of the studio itself rather than the other way around. “The community-based nature of this place was an inadvertent outcome of the situation,” says Lawrence. “The room is a good example — it’s an efficient use of space, and the intimacy is a byproduct of that. Music is already such a personal thing and to record it with someone in a room this small is to get to know each other really well. Things get personal. My closest friends have come from this studio.”

While talking about artists who inspire him, Lawrence points to his friend Christopher Leitch’s painting on the wall. “What I admire about him is the intention that goes into his craft. He’ll make line drawings where thousands of lines are used to create one image. The willpower and the discipline he has to make the complete piece of these smaller components is inspiring.” The importance of smaller parts in the creation of a whole comes up often in conversation. Commitment to detail is important to Lawrence. “There is a quote saying ‘I’d rather have a deaf engineer than a lazy one,’ which I know is a huge, bold statement but I do relate to it in some way.”

When asked where he sees Big In Japan in five years, Lawrence is pragmatic. “Judging by the northern movement of condos from Terminal Avenue in

the last five years, it would be unrealistic to expect this place to last forever. But places change and things move. I’d like to be recording music for the rest of my life and always improving. I think if you work with people who are constantly inspiring you, it’s a feasible goal. When you run out of excitement it’s time to stop, but I don’t anticipate that happening anytime soon.”

With Lawrence’s focus, and the support of musicians around Vancouver, it’s apparent that Big In Japan will be around for some time. What will the place look like in a few years? Who knows. You probably won’t read about it on the internet. You might hear about it from a friend.

X

Big In Japan Recordings occasionally posts updates on their website, biginjapanrecordings.tumblr.com.



THE PRESENCE OF ‘POPULAR ESOTERIC’

words by Natalie Dee // photography by Lukas Engelhardt
// illustrations by Amelia Garvin

*“Art and rock ... those
two words are so
vague and I want to
keep pushing against
the former night ... I
want to continue to
evolve it with every
performance.”*

There’s a hushed, ethereal atmosphere, a crowd gathered around the checkered dance floor of the Astoria, the lights dimmed and fog aplenty. The attentions of the crowd — men clad in skinny jeans leaning against the walls and women in long skirts and beanies sitting cross-legged on the floor — are thoroughly held by the performer onstage. Aileen Bryant, the penultimate act of the night tends to her synths, weaving a never-ending undulating web with her voice and compelling presence.

In theory, it would seem strange that all these bands fit together as they share the stage on this Tuesday evening, but they do. From the earlier spoken-word and introspective performances of SNOOZER and Strawberry to the energy of the next act, JSN, there’s a sense of cohesion as the crowd wanders from the pool tables and bar to the stage and back as performers begin and end. The performances are held together by the audience’s attentions and the sporadic cloaking of fog.

Running to and fro from the fog machine is Casey Wei, curator for art rock?. As she describes it over coffee a couple of days after the show, it’s this connection between the performances that “makes it art.” The Vancouver-based artist and musician saw a need for a space where artists and musicians alike could freely experiment with making sounds and poetry without feeling like it had to be polished or perfected. It’s not an open-mic night, with Wei maintaining creative control over the acts that grace the stage.

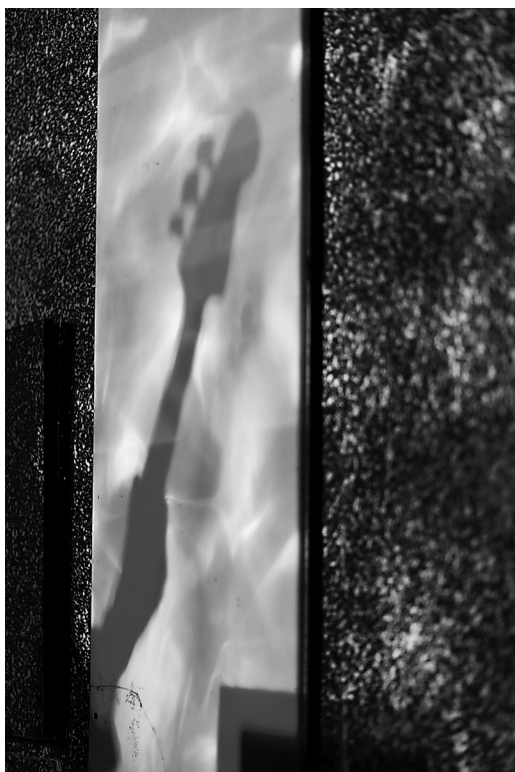
Wei approaches her curating process through what she calls the ‘popular esoteric’ — she aims to explore the



tensions between audience and performer, between obscurity and popularity, between art and music. Art rock had its heyday in the 70's and Wei acknowledges that she isn't going to be recreating what happened in New York during that time or that art rock? isn't going to be pushing limits that haven't already been pushed. "It's all been and done."

Instead, the emphasis of the night is on asking questions, the big ones such as "what is music" and "what is sound?" art rock? is about embracing experimental practices that cross the already blurred lines between art and music. "Failure is interesting," Wei states, citing a 'new realism' approach to the live performances. art rock? is a space where experimentation is welcome, and that process sometimes involves fucking up to make "the very thing that makes live music live, can actually be seen as part of the performance."

In the description of the event, the series is said to be "for and inspired by the performers of sounds, visuals, and poetics," no mention of musician to be seen. This lack of distinction is important — the



series gives an opportunity for artists to express themselves outside of the normal hierarchies. For the more trained musicians who take the stage at art rock?, it

gives them the freedom to take risks without fearing that it's going to be perceived as an error by an audience member.

art rock? takes a space in the in-between, not inseparable from both the vague concepts it takes its name from. The show is far from a regular gig — someone could point at all the audience members and immediately put the 'hipster' label on, but to use Wei's own words, there's a more esoteric and intellectual atmosphere in the room, the event "embracing a level of criticality that we all kind of share as artists."

Wei has given herself one year to put on monthly shows at the Astoria, 12 'episodes' as she calls them. At the end of the project, she hopes to put together a publication and DVD. Wei doesn't want the project to become the same thing night after night. "Art and rock... those two words are so vague and I want to keep pushing against the former night . . . I want to continue to evolve it with every performance."

However, she knows she can only push so far before it bleeds into the genres of electronic or hip-hop, two burgeoning scenes in Vancouver, unlike that of rock. With art rock?, Wei wants to bridge that gap between artists who love music but are unsure of how to engage with the com-

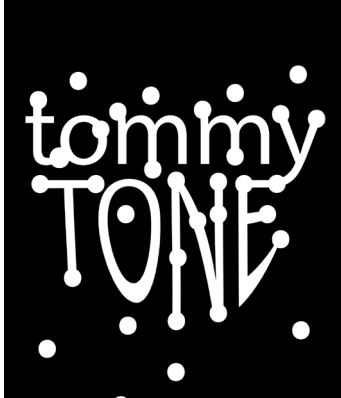
munity. art rock? keeps in mind an older set, those who don't want to have "a typical rock show experience, but also don't want to miss out on anything." Wei is intent on creating that space, somewhere between a rock show and an art gallery opening, a place where friends and relationships can be built. Vancouver doesn't yet have an art bar, but the Astoria, at least for one night a month, is a worthy substitute.

Wei already has acts in place for the November installment of the series, bringing in both punk and jazz elements — a far cry from the poetic artists that took the stage in October. In the end, Wei is steadfast in her support of performances, whatever they may be. "We're not doing it because we want to become rockstars, or like 'artstars' or anything. We just do it because, I don't know, it keeps us sane. It's kind of a romantic idea, but we just do it, and those people definitely just do it."

X

art rock? is a series hosted at the Astoria every second Tuesday of the month. The next installment is Tuesday, November 10th from 8pm-late and will feature Mold Grows on Baby, Only A Visitor, n213 and PANTS. \$5 cover.





TOMMY TONE IS REAL

words by Jonathan Kew // photography by Jon Vincent
// illustration by Jimmy Liang

*“Part of the creative
process is salvaging,
about trying to
take something so
despicable, like
cults... and turn it
into something good,
or be productive
about it. That’s what
I try to do in all my
art.”*

As we sit down at the Templeton’s counter, Tom Whalen recounts L. Ron Hubbard’s sleeping rituals. Despite his stature, Hubbard made use of sleep therapy: self-help tapes would extol to him his capability, his masculinity, his sonorous voice — he loved to sing for collected friends.

Whalen — musician, video and performance artist, soundtrack composer — has long been interfacing with junk. Here ‘junk’ is an amorphous category of fairly or unfairly marginalized content that encompasses the bleary desperation of tchotkes and YouTube oddities, of self-help seminars, pyramid schemes and cults. You know, Tim and Eric shit. Our conversation ranges from baby boomers, Scientology, Silicon Valley, Gamergate, old showbiz, indie video games, Macworld, YouTube comments, Bartkira and so on.

Whalen has many pseudonyms for many projects. Irrespective of this variation our conversation returns to two threads: the entitlement of men — geek cultures, cults of personality, wherever — and the redemption of junk into art through creative processes.

Tom: “[Self-help] speaks to everyone. That’s why it’s so successful, it speaks to basic dreams, desires.”

Jon: “But what can be salvaged? Is it all junk?”

T: “No, you can learn a lot from it.

EAT IN



Part of the creative process is salvaging, about trying to take something so despicable, like cults... and turn it into something good, or be productive about it. That's what I try to do in all my art. Take something terrible, make a statement, even if the statement is 'look at how horrible this is'... much like with performing, publicly humiliating myself as a male character...trying to take this thing from a lot of music with unwarranted affection from men, and take it up to this absurd level where it loses any serious notion and becomes this goof fest."

Whalen's commitment to the goof fest in all capacities is a moral imperative that supersedes cynicism as a critical approach, the privileged sneer of nihilistic irony. His latest guise, Tommy Tone, whose album *Fax Me A Brain* has just launched via premiere streaming website Youtube, is configured as a male effigy.

T: "[Tommy Tone is] the personification of desperation as opposed to the cool confident male ... I wouldn't want to put something out without a message. At my work they play a lot of



soft rock, 70's, 80's. The male ballads have two categories. The Last Night: the lyrical content is like "one more time, before we say goodbye, I'll never love you again," just a dirtbag stereotypical male rejecting a woman after one night of crazy love. The other one is this crazy "I'm gonna love you to the end of time." Like, totally unrealistic — they both are — but embarrassing: singing a song like that to any object of affection, how repulsed you'd be. You would become a part of the public embarrassment. I wanted to do this to emasculate myself, to take away my own guilt being a male. That's what it is at the core, gender in a sense. My reservations with being a cisgendered male."

Tommy Tone is not a joke. *Fax Me A Brain*'s press release extends beyond an absurd treatment of caricature, eliciting genuine pathos: "[*Fax Me A Brain*] catches a man in stasis, a wannabe tough guy with no confidence, paralyzed by his own self doubt." On the track "Muscle Planet," Tommy repeats the lines "I'm so strong I can eat the Earth and now I live in space." It's a tragic act of self-abjection and isolation: the failure of masculinity as a social construct.

T: "I do feel uncomfortable about it being in vogue for cis white males to be baring their souls [in music]."

J: "Well, there's Father John Misty."

T: "Don't even get me started. As if no one has done that before. I want at least some degree of separation. I don't think I could do it as myself. I know how to project it easily to the audience, so they know the story. They're in on it. All the stuff I like is really easy to get, but you can make it structured and multi-dimensional: something people can live in for a duration."

As a conceptual artist, Whalen's worlds often rupture: how an awry YouTube oddity ruptures your browsing session. Whalen's *Beastcon* performance, playing CultureBeast CEO Kenneth LaMarr Jr., ended notoriously with a prolonged climax of Christmas carols complete with Santa Claus sharing duet duties, moving from comedy into an anti-comic exploration of the effusive. Tommy Tone is a farce, but Tommy Tone is also real: "If things are falling down that's good. It's all part of the experience, I want people to maybe think it'll fall apart. And [consider] what does happen if it falls apart."

Whalen's array of comic conceits belies the conviction with which he talks in person: "I got informed in the past few years. I didn't care about class, gender, how I was presenting myself. I started to think about it more, read more about it. I'm trying to do something that says something about gender norms and rituals. That's where the public humiliation comes in." The parody is good, but beyond the gag Whalen's performances are evocative, like John Maus' live flagellations. When Tommy throws himself into auto-excoriation on-stage, we are brought into the public embarrassment. That's catharsis.

T: "I love karaoke. I love that everybody is a star. It's so much truer to me than the concept of *American Idol*, or *America's Got Talent*, because it's happening in front of you. People are heroes."

X

Tommy Tone's next album will be "a very long cover of 'Blinded by the Light,' The Manfred Mann version, which is a cover of the Springsteen version." Tommy Tone is also planning a musical about a haunted house.





UN-EASILY PUNK

words by Matt Hanson // photography by Sara Baar
// illustration by Ewan Thompson

*“We want everyone
to kind of rise up
together.”*

“No maximum wage?!” screams Carlos Mendonca on *Ego Wholesale*, a sparkling glory of an EP released on June 9, 2014. “There goes our obsolete man, I hope not to be him,” Mendonca sings on. “Caffeine capillaries and ethanol breath fuels the mules,” he alliterates, wickedly intelligent, to embody the all-too-pervasive white middle-class suburbanite youth sick in a sick society where poverty is a crime and wealth a trophy. Soaring above the crackling intensity of riveting rock arrangements from Cheap High, justly raging and indignant lyrics rise and fall over the edge of “mundanity, insanity” decrying the “consumer herd” who work for “Sisyphus Incorporated.”

By November of that same year, a second EP, *Idle* further sets a most supremely tight and utterly impressive tone within West Coast post-punk rock. One year later

Cheap High is rallying fans from Abbotsford and beyond with an LP, *Subterranean Suburbia*. Now in the mixing and mastering stages, if leaked singles are any indication, the music of Cheap High simply says ‘WTF’ with unrivalled authenticity.

Outside of the studio — and when not performing — Cheap High is a happy family, a collective of two pairs of brothers who find the time to chill out while conversing with the likes of fans, allies, collaborators and nemeses.

“My brother started playing music later than any of us,” says drummer Nicolas Mendonca, speaking of the band’s mighty lyrical vocalist, Carlos Mendonca. “We started practicing at my parent’s house and my brother was living at home at the time. He had never done vocals in any band, but had been writing for a while . . . That was the beginning.”

According to Carlos Mendonca, *Subterranean Suburbia* will feature material from the band that reaches far back into earlier days, predating the EPs with recordings from over a year ago. Cheap High is going confidently against the grain not only in the content and substance of the music, but also by aligning a chronologically atavis-

tic discography.

"We've got eleven songs, roughly twenty-seven minutes run-time. I was listening to it yesterday, and I've kind of been on the ropes about it up until now. I'm 3000% very, very proud of this," says Carlos. "The guy who recorded it [Corey Myers] is a friend of ours who's been playing music for a long time."

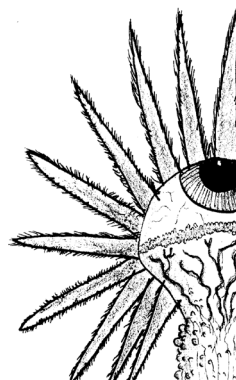
Myers is the man-about-town in the Fraser Valley for many emerging and seasoned acts ready to record. He is behind the mind-blowing fury of the Cheap High EPs.

"The Valley is really, really cool. It's like a very tight-knit group of people who all party together, and who are all moving pieces in different bands," Carlos continues, "You can throw a rock and hit an amazing musician out here."

Carlos speaks with a truly dedicated, musician's passion for the local community where so many great bands have formed alongside Cheap High. Punk is the drug. Vinyl is the fix. The music scene of the Valley is an enthusiastic mass of music lovers steeped in such enduring aspects of musical appreciation as the aural perfection and artistic triumphs of turntable listening. For many reasons, Cheap High is going vinyl, to showcase cover art in the biggest way, and simply to satisfy the visceral nature of possession.

"The aesthetic is definitely a huge thing. You can pack so much more into the visual presentation. Like, for our single release that we're doing on a picture disc 7", hopefully before the New Year. It will feature a commissioned art piece by Carmen Humphrey [[@pacific_spiritbear](#) on Instagram]," says Nicolas. "I'm so amazed by it. She's done a really original, collage art style. Carlos shared his lyrics with her, and she based the art off of the lyrics he sent her."

Nicolas speaks with the confidence not only of a bandleader. He's on the front-line of multidisciplinary artists, such as Tyler Corbett who designed the *Ego Wholesale* cover and the band Oh No! Yoko. Cheap





High draws from just about every potential creative and imaginative means in the Fraser Valley. "We're just trying to keep all the homies in everything," says Nicolas. "We want everyone to kind of rise up together."

Despite a successful romp at home among many talented compatriots who have formed a decidedly rocking punk scene in the Fraser Valley, Vancouver is still a far cry from the extended community. After all is said and done, collaboration is the key to unlocking the city gates of Vancouver.

Cheap High evades definite commercialization, as pertains to playing within a preconceived category of music. The band expresses unease with the post-punk, and even the punk moniker. The challenge of breaking into Vancouver has led Cheap High to question where they stand, and who to play with in the cliquish, impenetrably mafia-like music scene in Vansterdam.

"It's tough to get the new cast in," said Carlos, speaking of the challenges that Cheap High has faced in what seems an unyielding predominance held by certain artists in Vancouver. "We're not really a punk band, so it's hard to find the appropriate bands to play with."

Together with Malk, Open Letters, Dodgers, Blessed, and Queen Bee & the Buzzkills, Cheap High is one permanent fixture in the Abbotsford scene fast earning national renown. Through music videos, releases and shows in collaboration with everyone from their backyards to Montreal, Cheap High is cutting loose with *Subterranean Suburbia*.

X

Keep an eye on Cheap High's social media for updates on the release of the full Subterranean Suburbia LP, in the mastering stages now. A single on a 7" picture disc will be released in December. Their next show will be January 16 at Redgate with Malk, Queen Bee, Losses, Blessed and Dodgers.

DISCORDER

magazine

Fundraiser

featuring live performances by

REVERED MESA LUNA
TV UGLY LATE SPRING

And all night sets by DJ DANNY VANCOUVER (HORSES RECORDS)

NOVEMBER 19 | ASTORIA | DOORS AT 8PM
\$5 BEFORE 10PM 10\$ AFTER



VANCOUVER
THEATRESPORTS
LEAGUE

presents



Throwback
TheatreSports™

Rad Comedy to the Max

October 15 - November 21

THE IMPROV CENTRE, GRANVILLE ISLAND



straights



GRANVILLE ISLAND
HOTEL

vtsl.com



CAMPUS GUIDE • ORIENTATION • EVENTS
• CLASS SCHEDULE • NEWS • HOUSING
+ MUCH MORE



brought to you by your ams

SHINDIG

NOV 3

+ DRIED OUT
+ ECHUTA
+ OPPOSITE
SHORE

NOV 10

+ CRITICS
+ HILL BEAST
+ WINONA
FOREVER

NOV 17

+ PALE RED
+ THE SINS
+ ZOO
STRATEGIES

NOV 24

+ SOFT HAZE
+ RAINBOW ROAD
+ WALLGRIN

AT PAT'S PUB & BREWHOUSE
\$6 II DOORS AT 8 PM



CITR 101.7 FM

DISCORPER
magazine



BACKLINE

SILVER FOX
POSTERING

BAND MERCH
CANADA



CITR 101.9 FM PROGRAM GUIDE

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

	MON	TUE	WED	THU	FRI	SAT	SUN
6:00					CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX
7:00	CITR GHOST MIX	PACIFIC PICKIN'	CITR GHOST MIX	CITR GHOST MIX	UBC INSIDERS	MOON GROK	BEPI CRESPLAN PRESENTS...
8:00					CITR GHOST MIX		
9:00	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	MOON GROK	THE SECTOR	THE SATURDAY EDGE	CLASSICAL CHAOS
10:00				THE COMMUNITY LIVING SHOW	MOON GROK		
11:00		ROCKET FROM RUSSIA	POP DRONES	A FACE FOR RADIO	STUDENT SPECIAL HOUR		SHOOK-SHOOKTA
12:00	INDIGENOUS COLLECTIVE		FILL-IN	TRANSITION STATE	THE CATS PAJAMS		
1:00	SYNCHRONICITY	MORNING AFTER SHOW	THE SHAKE-SPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION	THE ROCKERS SHOW
2:00	PARTS UNKNOWN	SHINE ON	THE PERMANENT RAIN RADIO	MOON GROK	ALL EARS	FEMCONCEPT	
3:00		DEMOCRACY NOW	EXTRAENVIRONMENTALIST	MUSAK FOR THEOBSERVANT	RADIO ZERO	POWERCHORD	
4:00	THE BURROW	RADIO FREE THINKER	KEW IT UP	ASTROTALK	NARDWUAR PRESENTS	CODE BLUE	LA FIESTA
5:00	LITTLE BIT OF SOUL	VIBES & STUFF	ASIAN WAVE	THUNDERBIRD EYE SOUL SANDWICH			
6:00	THE LEO RAMIREZ SHOW	DISORDER RADIO	ARTS REPORT	ACCESSIBILITY COLLECTIVE	NEWS 101	MANTRA	CHTHONIC BOOM!
7:00	SOULSHIP ENTERPRISE	FLEX YOUR HEAD	SHARING SCIENCE	ARE YOU AWARE	UBC ARTS	NASHA VOLNA	CRESCENDO
8:00	EXPLODING HEAD MOVIES		SAM-SQUANTCH'S HIDEAWAY	INNER SPACE	PEANUT BUTTER 'N' JAMS		
9:00		INSIDE OUT	FOLK OASIS	TICK TALK	FILL-IN	NOD ON THE LIST	MORE THAN HUMAN
10:00	THE JAZZ SHOW	CRIMES & TREASONS		THE SPICE OF LIFE	AFRICAN RHYTHMS	MOON GROK	RHYTHMS INDIA
11:00			THE SCREEN GIRLS	NEW ERA	SKALDS HALL	SYNAPTIC SANDWICH	TECHNO PROGRESSIVO
12:00		MOON GROK	WHITE NOISE	LIVE FROM THUNDERBIRD RADIO HELL	CANADA POST ROCK		BOOTLEGS & B-SIDES
1:00		G4E		COPY/PASTE	THE MEDICINE SHOW		TRANCENDANCE
2:00						RANDOPHONIC	
3:00	CITR GHOST MIX			AURAL TENTACLES	THE LATE NIGHT SHOW	THE ABSOLUTE VALUE OF INSOMNIA	CITR GHOST MIX
4:00		CITR GHOST MIX	CITR GHOST MIX				
5:00							
6:00							

DIFFICULT

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

CLASSICAL

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

TALK

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

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

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

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

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

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

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

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

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

UBC Arts On Air Alternating Thursdays 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

UBC Insiders FRI 7am
Incisive commentary, interviews, analysis, and the best-informed rumor mill around on UBC campus life and politics. Our website, ubcinsiders.ca, has been operating since 2007 and has written versions of some of what we talk about on air, and an awesome archive full of 8 years of breaking stories and busting balls all over the university. We aspire to serious irreverence and fair contrariness. Join us for the UBC dirt that you won't get anywhere else!

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 | communitylivingradio@gmail.com | Community Living Radio Show | [@clivingradio](https://twitter.com/clivingradio) | [communitylivingradio](https://www.facebook.com/communitylivingradio)

Indigenous Collective MON 11am
New Era Alternating Thursdays 8pm
Showcases up and coming artists who are considered "underdogs" in the music industry. The show will provide a platform for new artists who are looking to get radio play. Hip-Hop music from all over the world along with features of multi-genre artists.

White Noise WED 11pm
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

Accessability Collective THU 5pm
Lady Radio FRI 6pm
A show by CiTR's Women's Collective. Rad women talking about things they like. Tune in weekly for interviews, music, events, commentary and such.

Sharing Science WED 6pm
A show by the members of UBC Sharing Science, a group of students dedicated to making science interesting and accessible

to all members of the community. We discuss current research and news about a different topic each week, providing vastly different perspectives based on the science backgrounds of a rotating set of hosts.

Democracy Now TUES 2pm

Tick Talk THU 7:30pm
CiTR's bi-weekly highlights reel from the Spoken Word Department! Tune in for half an hour of poetry, interviews, short radio docs, and live chats with programmers about what they've been working on.

REGGAE

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

ROOTS / FOLK / BLUES

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

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

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

The Saturday Edge SAT 8am
A personal guide to world and roots music—with African, Latin, and European music in the first half, followed by Celtic, blues, song-writers, Cajun, and whatever else fits! Email: stevededge3@mac.com.

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

SOUL / R&B

Soulship Enterprise MON 6pm
A thematically oriented blend of classic funk, soul, r&b, jazz, and afrobeat tunes, The Happy Hour has received great renown as the world's foremost funky, jazzy, soulful, and delightfully awkward radio show hosted by people named Robert Gorwa and/ or Christopher Mylett Gordon Patrick Hunter III.

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

HIP HOP

Nod on the List SAT 7pm
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 .

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

The Screen Girls WED 10pm
The Screen Girls on CiTR merges music and art together with discussions of trends and pop culture, and audio interviews with artists in contemporary art, fashion and music. We seek to play a variety of music, focusing on promoting Canadian hip hop and r&b

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. E-mail: vibesandstuffhiphop@gmail.com

EXPERIMENTAL

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

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

Kew It Up WED 3pm
Fight-or-flight music. Radio essays and travesties: Sonic Cate(s) chism / half-baked philosophy and criticism. Experimental, Electronica, Post-Punk, Industrial, Noise : ad-nauseum

LATIN AMERICAN

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

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

ETHIOPIAN

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

CHINESE / KOREAN

Asian Wave WED 4pm
Tune in to Asian Wave 101 to listen to some of the best music from the Chinese language and Korean music industries, as well the latest news coming from the two entertainment powerhouses of the Asian pop scene. The latest hits from established

artists, rookies only just debuted, independent artists and classic songs from both industries, can all be heard on Asian Wave 101, as well as commentary, talk and artist spotlights of unsigned Canadian talent. Only on CITR 101.9 FM.

RUSSIAN

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

INDIAN

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

SACRED

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

DANCE / ELECTRONIC

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

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

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, Ovrimoon, 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.

Inside Out TUE 8pm

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

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

The Late Night Show FRI 12:30am
The Late Night Show features music from the underground Jungle and Drum & Bass scene, which progresses to Industrial, Noise, and Alternative No Beat into the early morning. Following the music, we then play TZM broadcasts, beginning at 6 a.m.

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

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

ROCK / POP / INDIE

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

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

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

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

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

Spice of Life Alternating Thursdays 8pm
The spice extends life. The spice expands consciousness. The Spice of Life brings you a variety of Post-Rock, Shoegaze, Math Rock and anything that else that progresses. Join host Ben Life as he meanders whimsically through whatever comes to mind on the walk to CITR.

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

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

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

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

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

Muzak for the Observant THU 2pm
A program focusing on the week's highlights from CTR's Music Department. S Plus: live in-studio performances and artist interviews!

ECLECTIC

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

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

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

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

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

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

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

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

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

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

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

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

FemConcept FRI 1pm
Entirely Femcon music as well as spoken word content relevant to women's issues (interviews with campus groups such as the Women's Center, SASC, etc.). Musical genres include indie-rock, electronic, punk, with an emphasis on local and Canadian Artists.

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

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

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

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.

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

Student Special Hour FRI 10am
A show dedicated to covering student groups, clubs and initiatives. Run by a combination of the CTR Student Executive and the student programming coordinator as they specialize in student life and activities and have a great time doing it.

CINEMATIC

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

JAZZ

The Jazz Show MON 9pm
Nov. 2: Alto saxophone master recently left us at age 83 and had so many triumphs in his life including this one. To honour Mr. Woods here's "Phil Woods and His European Rhythm Machine Live at the Frankfurt Jazz Festival" One for the ages, don't miss this one!

Nov.9: Finally after 60 years a deluxe reissue of pianist Erroll Garner's "Concert By The Sea-Complete". The best selling Jazz album of all-time! You are there!

Nov 16: Drummer Max Roach and His Ensemble with a 16 voice choir and his innovative, militant and intense album: "It's Time!" Max the maximum!

Nov 23: Pianist Thelonious Monk in a live club setting with firebrand tenor saxophonist Johnny Griffin (he replaced John Coltrane in Monk's group). Some of the finest live Jazz by by Mr. Monk and company.

Nov.30: This is the album that put him on the national Jazz map and is a classic. The title describes it all. "The Incredible Jazz Guitar of Wes Montgomery". A must listen!

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

DRAMA / POETRY

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

SPORTS

Thunderbird Eye THU 3:30pm
The inside edge on the latest UBC Thunderbirds varsity teams' news and results.

PUNK

Rocket from Russia TUES 10:30am
Hello hello hello! I interview bands and play new, international and local punk rock music. Great Success! P.S. Broadcasted in brokenish English. Hosted by Russian Tim. Website: <http://rocketfromrussia.tumblr.com>. Email: rocketfromrussiatictr@gmail.com. Facebook: <https://www.facebook.com/RocketFromRussia.com>. Twitter: http://twitter.com/tima_tzar.

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

LOUD

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

Flex Your Head TUE 6pm
Punk rock and hardcore since 1989.

GENERATIVE

The Absolute Value of Insomnia SAT 2am
Four solid hours of fresh generative music c/o the Absolute Value of Noise and its world famous Generator. Ideal for enhancing your dreams or, if sleep is not on your agenda, your reveries.



LiveVan.com: Part of a network of concert calendars completely updated and populated with details by thousands of informed members of the music industry

Integrated with local profiles in the

Vancouver Musicians Directory

the CTR Radio Sponsored

Vancouver Band Directory

and the

Vancouver Music Service & Resource Directory

Comprehensive, Community Driven Event Info





Instagram
**vinylrecords
vancouver**



facebook.com/
vinylrecords ca



OPEN 12-6 PM DAILY
321 W HASTINGS ST
@VICTORY SQUARE
604.488.1234

vinylrecords.ca

CHECK OUT DAVID LOVE JONES' AFRICAN RHYTHMS RADIO
EVERY FRIDAY ON CTR 101.9FM 7:30-9PM
www.africanrhythmsradio.com

African Rhythms Radio

**COME AND CHECK
OUT OUR VAST
SELECTION OF
NEW, USED AND
RARE RECORDS**

**KAMASI
WASHINGTON -
THE EPIC**
-2015 SPIRITUAL JAZZ
3LP \$ 76.95



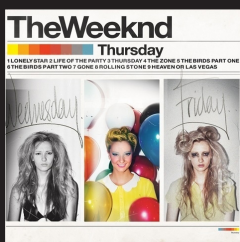
**GODSPEED YOU!
BLACK EMPEROR -
ASUNDER SWEET AND
OTHER DISTRESS**
-2015 POST ROCK
180 GRM LP \$19.95



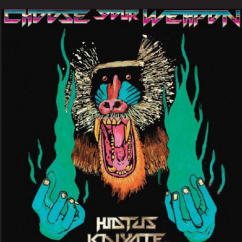
**BEIRUT -
NO NO NO**
-2015 LO-FI INDIE FOLK
ROCK LIMITED EDITION
BLUE VINYL LP
\$36.95



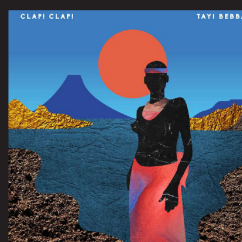
**TALLEST MAN ON EARTH -
DARK BIRD IS HOME**
-2015 INDIE FOLK ROCK
LP \$24.95
• **WHITE VINYL VERSION \$ 34.95**



**THE WEEKND -
THURSDAY**
-2011 CANADA R+B
2LP \$ 58.95



**HIATUS KAIYOTE -
CHOOSE YOUR WEAPON**
-2015 NEO SOUL
DOWNTEMPO
180 GRM 2LP \$49.95



**CLAP! CLAP! -
TAYI BEBBA**
-2014 ELECTRONIC
2LP \$ 54.95