

DISCORDER

m a g a z i n e

Vol. 33 | No. 10 | Issue. 385

December 2016 *"that scrappy magazine from CiTR101.9FM"*
January 2017 . Forever Local, Forever Free .



RICKSHAW

T H E A T R E

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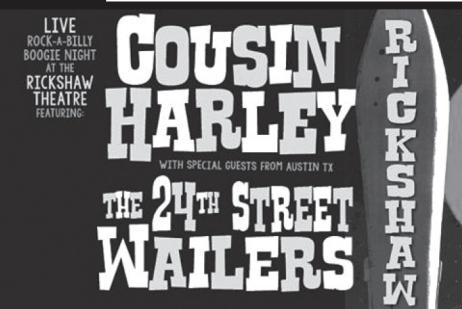


DEC 1 **THE BALCONIES, THE LIVING & THE BENTON ROARK BAND**

DEC 2 **ANCIENTS & AUROCH**
AHNA, WORMWITCH, GRAVEOLENCE

DEC 3 **THE SLACKERS**
THE SENTIMENTS, THE VALUABLES, SPACE CHIMP

DEC 8 **SAFE INJECTION COMEDY FUNDRAISER**
KATHLEEN MCGEE, BRETT MARTIN, SAN AUNG, MARK HUGHES & MORE



DEC 9 **COUSIN HARLEY**
THE 24TH STREET WAILERS

DEC 10 **DOUSE, RED VIENNA, BRUTES**

DEC 11 **LUCITERRA'S WHITE RAVEN REVUE**
ANNUAL WINTER SHOWCASE

DEC 13 **THE ALBUM LEAF**
RITUALS OF MINE

DEC 15 **THE FIRST OH WELL**
EAST VAN CHOIR COLLECTIVE, THE KINGSGATE CHORUS, ESCHOIR, MPRIS

DEC 16 **KEITHMAS VII**
BIF NAKED, RICH HOPE, NO SINNER, PIGBY, THE RENTALMAN, LA CHINGA & MORE

DEC 18 **HED PE**
SPREAD THE REVENGE, WETTWORKER

DEC 31 **BLACK WIZARD & BLACK BREATH**
HASHTEROID, DJ CAM PIPES, DJ JOEL JAMES LOEWEN



JAN 5 **MIDGE URE**
ART D'ECCO

JAN 6 **THE WORLD HAS NO EYEDEA FILM SCREENING**

JAN 7 **COMEDY SHOCKER XI**
SHIRLEY GNOME, SAM TONNING, MARK HUGHES, & MORE



JAN 9 **KYLE MORTON (OF TYPHOON)**
ANTHONY D'AMATO, OLD SOUL REBEL

JAN 12 **TEQUILA MOCKINGBIRD ORCHESTRA**
THE TAILOR, OMNIKA & MORE

JAN 13 **WAR BABY**
WISHKICKER, FRANK LOVE, MESS

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TABLE of CONTENTS

DEC 16 / JAN 17

COVER: KIMMORTAL BY MATTHEW POWER.

Features

06 - WALLGRIN

Musician/goddess, *Bird/Alien*

08 - ADELE BARCLAY

Relationships and writing

09 - JAYKIN

Hip hop *Bonus* round

16 - KIMMORTAL

The spirit of collaboration is Kimmortal

18 - DAD THIGHS

Working through *The Ghosts That I Fear*

19 - GUIDE: HOW TO PLAY SHOWS IN AMERICA WITHOUT GOING BROKE FIRST

...if you still want to go to the United States with Trump as President.

Columns + More

04 - Wristband:

Music Waste

05 - Textually Active:

Gone 'till November by Lil Wayne

05 - Homegrown Labels:

Gary Cassettes

10 - Real Live Action

12 - Art Project

by Jeff Ellom

13 - Calendar

14 - Under Review

20 - On The Air:

Story Story Lie

21 - Program Guide

23 - Charts

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Publisher: Student Radio Society of UBC // **CITR Station Manager:** Hugo Noriega // **Advertising Coordinator:** Sydney Thorne // **Discorder Student Liaison:** Claire Bailey // **Editor-in-Chief:** Brit Bachmann // **Under Review Editor:** Jonathan Kew // **Real Live Action Editor:** Jasper D. Wrinch // **Art Director:** Ricky Castanedo-Laredo // **Production Assistant:** Jules Galbraith // **Web Content Coordinator:** Katrina Wong // **Accounts Manager:** Shea McConkey // **Charts:** Andy Resto // **Discorder On Air Coordinators:** Claire Bailey, Matt Meuse, Jordan Wade // **Online Communications Coordinator:** Keagan Perlette // **Writers:** Maximilian Anderson-Baier, Aidan Danaher, Dora Dubber, Dusty Exner, Josh Gabert-Doyon, Sophie Gray, Sean Harbottle, Courtney Heffernan, R. Hester, Evangeline Hogg, Tom Ireland, Dylan Joyce, Cail Judy, Shebli Khoury, KVV, Jack Lamming, Theano Pavlidou, Christine Powell, Lary Shelmal, Elijah Teed, Sam Tudor, Nora Wright, Tintin Yang, Austin Zeller, Anya Zoledziowski // **Photographers & Illustrators:** Sara Baar, Francesca Belcourt, Tanya Cowling, Maia Boakye, Fiona Dunnett, Julia Iredale, Sharon Ko, Olivia Di Liberto, D. Magee, Graham McFie, Matthew Power, Pat Valade, Jennifer Van Houten // **Proofreaders:** Maximilian Anderson-Baier, Brit Bachmann, Claire Bailey, Ricky Castanedo-Laredo, Jules Galbraith, Jonathan Kew, Christine Powell, Jasper D. Wrinch

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IT'S ONLY CASTLES BURNING

EDITOR'S NOTE

November was the cruelest month of 2016, between the results of the U.S. presidential election validating white supremacy, bigotry and rape culture in North America, to our own, sad realization in Canada that the Liberal promise of electoral reform by the next federal election is but a pipe dream. And we're going to get more pipelines! Thanks, Justin Trudeau.

In British Columbia, Premier Christy Clark seems to have fulfilled Lawrence Paul Yuxweluptun's depiction of her as a snake demon in the painting "Christy Clark and the Kinder Morgan Go-Go Girls." I have a theory that the farcical politics she demonstrated in 2016 is actually delayed revenge for the cancellation of Om The Bridge on National Aboriginal Day 2015. (Can I get a "Namaste?")

Speaking of downward dogs, how about the members of the CanLit community that signed UBC Accountable's Open Letter defending the professional reputation of suspected sexual predator and former UBC professor, Steven Galloway? R.I.P. my respect for Margaret Atwood. *Sigh* Must all our heroes die in 2016? (That's a rhetorical question because the answer is obviously: "Yes, all our heroes must die in 2016.")

I have agonized over the topic of this Editor's Note. I posed it as a question on Twitter, and at the time voters chose "Resistance + solidarity" as the theme. In light of the approval of the Kinder Morgan pipeline expansion on unceded Indigenous land, and the hard-won fight against the Dakota Access Pipeline at Standing Rock, I can't speak to that topic right now. How can I summarize in 600 words what hasn't happened in 500 years? There are radio programs on CITR 101.9FM, *Unceded Airwaves* in particular, that have begun to unpack the meanings and manifestations of resistance and solidarity. I promise, *Discorder Magazine* will pick it up in 2017.*

I am suddenly reminded of a song in the seventh episode of the sixth season of *Buffy The Vampire Slayer*, "Once More, with Feeling." Specifically, "Where Do We Go From Here," when the Scooby Gang realize that they are individually broken, but hurt together. That scene is an overly dramatic comparison to the dissolution of the 'liberal bubble' (I am referencing a teen vampire television drama, after all), but I think it's fair. It concludes with a steamy make-out between the characters Buffy and Spike. I am not suggesting we all start kissing, but there is some advice to glean:

Find the people that you love, and hold them close.

For the December / January issue, *Discorder* interviewed artists, writers and community organizers who have different approaches to expressing love for their communities. Our cover artist, Kimmortal, advocates for the representation of women of colour in local rap; Adèle Barclay shares her most intimate relationships in her new book of poetry, *If I Were In A Cage I'd Reach Out For You*; Dad Thighs reconnects with the emo scene through their upcoming album, *The Ghosts That I Fear*; JayKin reconnects with hip hop through *Bonus*; Gary Cassettes is Victoria's River Spirit of tape releases; Music Waste 2017 strives for inclusivity under new leadership; and *Story Story Lie* brings storytellers and comedians together for all-ages performances and radio segments.

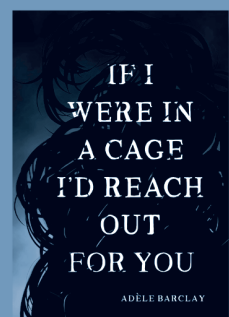
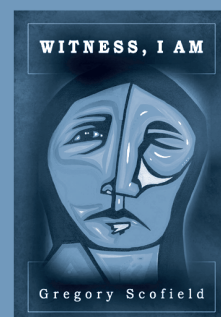
Worried that I hadn't packed enough cultural references into this Editor's Note, I chose the title from a lyric in Neil Young's "Don't Let It Bring You Down." That song, along with "I Pity The Country" by Willie Dunn and "Repatterning" by Ora Cogan have been incredible anthems of strength over the last few months. Thank you.

A+
BB

P.S. To those folks who are going to ask me about it, *Discorder Magazine* is not printing any self-aggrandizing Best of 2016 lists. We leave that for other rags, but you can visit page 23 for a list of the top 100 albums played on CITR 101.9 FM.

*P.P.S. On a related note, please take our online Readership Survey. We want to know how to serve you better, and give you a chance to win stuff at the same time. Information on the opposite page.

Nightwood Editions is celebrating the release of two new books of poetry: GREGORY SCOFIELD'S *Witness, I Am* and ADELE BARCLAY'S *If I Were in a Cage I'd Reach Out for You*.



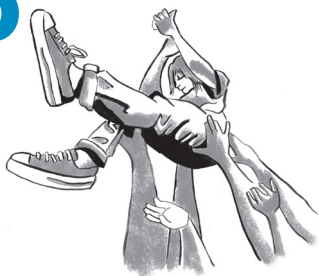
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WRISTBAND MUSIC WASTE

interview by Evangeline Hogg //
illustrations by Fiona Dunnett



Broaching touchy subjects in a tight knit community can be daunting. That being said, taking on the responsibility of having an active role in creating positive changes can be absolutely terrifying. Especially when these changes will have an effect on something as sacred as say, a long standing music festival.

Music Waste has been under scrutiny over the past few years. This particular festival originated in the late '90s out of disdain towards Music West, a corporate rock festival that bands actually had to pay to participate in. It is the love for Vancouver's local music community that makes Music Waste different, organized by teams of volunteers. However, there have been whispers of its tendency to be a little (okay, very) cliquey, and to have a level of exclusivity towards band selection. Even so, it has been a treasure among musicians and music lovers alike. With its cheap tickets and venues scattered across the city, it has made for over twenty years of inspiring and entertaining weekend festivals.

I had the opportunity to sit down and chat with Eleanor Wearing, new Director and committee member of Music Waste, about what her team is planning to do to reinvent this beloved festival for 2017.

DISORDER MAGAZINE: Well, first off, what is Music Waste to you?

ELEANOR WEARING: I think Music Waste represents a really great sampling of what the city has to offer, in terms of all types of art. Because it's been going on for 23 years, it also represents this desire that has existed in Vancouver to consistently present something against mainstream culture.

DM: Do you find it interesting that Music Waste is predominantly run by musicians? Do you think that offers it a certain kind of strength?

EW: I think that anytime you have organizers who are also

musicians, you just get people who can sympathize with what musicians in this city are up against and what they have to go through. So, I think that it benefits the festival because a lot of the organizers are mindful of keeping it easier for the bands, and also mindful about wanting to pay bands as much as possible.

DM: Despite the empathy, though, there has been criticism about how Music Waste has been run in the past. Do you think it's because of how small Vancouver is, or maybe because genres tend to lump together?

EW: I think it's a combination of both, to be honest. There should be lots of things that are going on. ... I think the problem is not necessarily the size, but people maybe feel like they have to be in competition for things. If you're paying money to put on shows and you want to make that money back, you're going to have concerns about people coming.

I also think with the second part about what you said, genres tend to stick together. One of the things we've seen with Music Waste is that it has this dominant

garage and psych-rock tinge to it. That is not the kind of festival we want to have happen. Music Waste should not be one pocket of Vancouver's music and art community, it should be a [survey] of all the different things that are happening.

DM: What do you think some of problems were with how Music Waste was being organized in the past?

EW: It's been a few years since there has been an open call for organizers. People have been asking [friends] if they're interested in helping organize, which can be great, but you wind up working with people from the same social circles. We just recently posted on our website that we're looking for new organizers. It's important to keep things fresh.

DM: It sounds like you want to make it more inclusive. Would you say you're planning on supporting different types of cultural representation that haven't been as represented in the past?

EW: Absolutely ... I think by opening it up to new organizers

and changing the way we do the selection process will provide more intention towards showcasing the wide variety of talents in Vancouver. We hope that [by bringing in more organizers], it will create more of a bridge between different communities.

DM: Any final thoughts regarding how these positives changes are going to effect Music Waste?

EW: You can put on a great event and also be totally mindful of these issues. I think it's time for us to grow up a little bit and get more serious and pay attention. It's going to be more interesting, and it's going to be more diverse, and it's going to inspire people to maybe pick up an instrument or apply to help organize.

Learn more about Music Waste and how to get involved at musicwaste.ca, or follow them on social media. And check out the Winter Waste Fundraiser, happening Friday, January 20 at Pat's Pub with Mirepoix, Cindy Vortex, Maneater, Hazy, Co-op and Devours.



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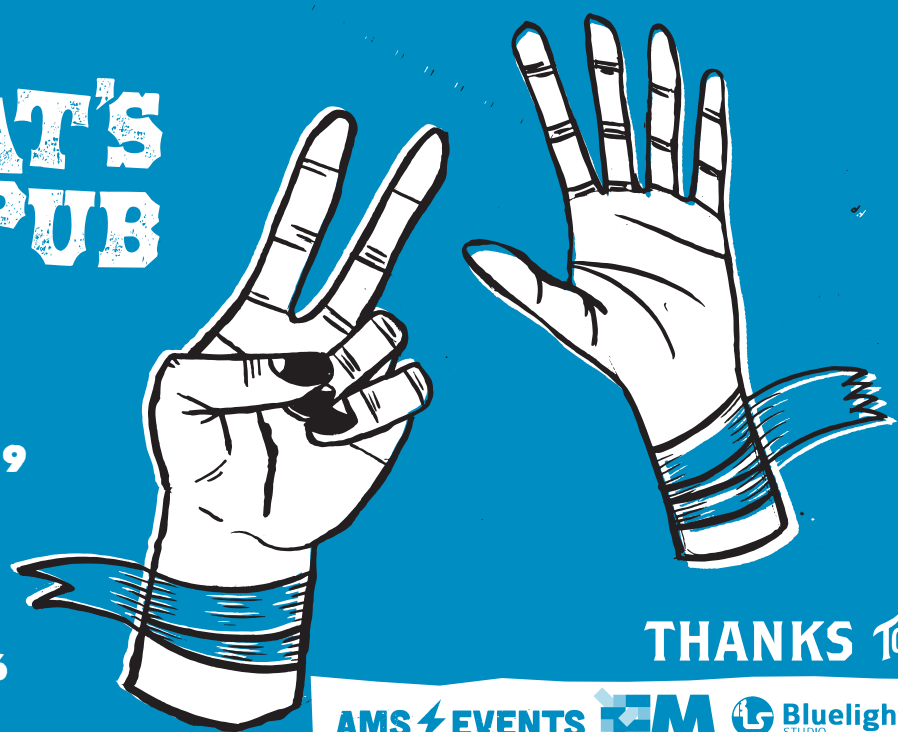
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TEXTUALLY ACTIVE

GONE 'TILL NOVEMBER BY LIL WAYNE

review by Maximilian Anderson-Baier // illustrations by Olivia De Liberto



Boredom and frustration: two emotions both Lil Wayne and the reader experience during the course of *Gone 'Till November*. Written during his 2010 prison sentence on the infamous Rikers Island (New York City's main prison complex), this Lil Wayne memoir aims to detail the pains of incarceration. Chapters like "Still Trying to Believe That It's Real" and "More Frustration" act as a window into the world of an imprisoned Weezy.

Given Riker's notoriety as a nasty and abusive place, one

would expect a base level of reflection or anger from Lil Wayne. Before reading this memoir, I held in my mind a certain image: Lil Wayne burrowing deep into his soul as he fills with rage over the faulty drug and gun laws that imprisoned him. Hell, I was even up for some loveable jailhouse drama à la *Orange is the New Black*.

But unfortunately, fame destroys any possibility of reflection, friendship or even rage. Incarcerated at the peak of his career, Lil Wayne's time in prison is dictated by the brightness of his star; a fact driven home by a host of high profile visitors (Diddy, Kanye and Nikki Minaj to name a few). Though Captain attests that Lil Wayne "definitely won't be getting the celebrity treatment" (4), he is handled with a delicacy and respect afforded to none of the other

inmates. On Weezy's first day, for instance, two female guards are suspended for trying to visit him. Ever the optimist, Wayne remarks, "Maybe there will be some groupie in this bitch, after all" (6). Similarly, the other inmates are eager to please. They ply Wayne with gifts and praise. In a desperate attempt to gain his respect, some inmates even offer up fake back-stories of gangster glory. Even Riker's top brass are swayed by Wayne's fame and wealth. When ants invade his cell, Wayne complains to the Captain and is given a new one (75). And in moments of conflict, when Wayne finds himself in a yelling argument on the yard, the offending party is simply transferred to another prison. Weezy is never made to feel uncomfortable or vulnerable. Fame can penetrate any wall.

Insulated from true torment, Lil Wayne is left only with boredom. Days begin to lengthen. Whole pages are filled with descriptions of movies. "We watched Shutter Island," Wayne comments, "It was cool!" (75). His only qualms arise when someone is watching

Tyler Perry or if it's raining outside and he is stuck indoors. "I can't even see the laziest moth-erfucka on the planet liking jail" (81), Wayne bemoans. He is far from content, but still okay. The only time he seems beaten and dejected is in a seven-word chapter entitled "Bad Day," in which he states on page 83: "No writing, prayer, bible, sleep. Another one." For a mere moment, things seem to have taken an interesting turn. What has devastated Weezy? Is it another inmate? Maybe a fight? Or perhaps a degrading trip to the prison psychologist? But no, the source of his misery comes from outside the prison walls. As Wayne writes in the following chapter, "I'm used to arguing with my girl on a daily basis... but finding out that she fucked Drake was the absolute worst" (85).

Wayne, however, is still desperate to take a lesson away from his months in monotonous purgatory. This urge to reflect probably arises from feelings of guilt. How can he possibly

leave his adoring fans feeling so unfulfilled after reading his memoir? So, just as Aleksandr Solzhenitsyn in his novel *A Day in the Life of Ivan Denisovich* attempts to describe the perseverance of the human soul in a Stalinist Gulag, Lil Wayne looks towards the inspiring: "I've always thought I needed things like being high with my niggas, a buggati [sic], a dope-ass crib or some big booty bitches to be creative. But once that was taken away from me, my creativity was put to the ultimate test [...] and I passed like a mothafucka" (157).



HOME GROWN LABELS

GARY CASSETTES

words by Sam Tudor // illustrations by Graham McFie

Every summer, the city of Victoria hosts the Eventide Music Series, an all-ages concert program that takes place in the strange Modernist pavilion of Centennial Square. The series features a number of local alternative acts performing every Thursday from June to September. With funding from the city, attendance is completely free and open to the public. Speaking to the music, there is a trend towards the idiosyncratic, the psychedelic and, as the website states, the "post-angular." At one such show last summer, the evening's lineup, White Poppy, Sister Blanche, Kye Plant and Old Girl, was all of those things. But the performers shared something else in common: every band on the lineup had released their music through Gary Cassettes, an independent label based in Victoria.

Despite the seemingly pervasive influence of Gary Cassettes, the label keeps an exceptionally low profile — quietly putting out tapes to little fanfare. Tasked with writing about Gary Cassettes and having a distinct

lack of any sort of information, I began what amounted to a scavenger hunt, and a not unrewarding one at that.

The list of Gary Cassettes alumni is impressive. In addition to those aforementioned bands, Gary Cassettes boasts releases from NXC HXGHXS, Mourning Coup, and Kristian North, to name a few. Releases are predominantly from Victoria, but have come from as far away as Japan and Brussels. The list of tape releases is the last easy thing to discover about Gary Cassettes. They don't have a website, they don't submit to blogs, and I learn that they don't seek publicity in any way. When I get in touch with Gary Cassettes, they are happy about the pitch but politely cite a strict zero interview policy, instead, suggesting I might have better luck asking someone else. They sign off on the article by providing a list of artists I should try to contact. So, I do.

Johnny Zithers released his self-titled album on Gary Cassettes. "There are other labels

based in Victoria, but none really capture the Vancouver Island scene like Gary," says Zithers. "Victoria is a place where you can have old men playing techno and children playing grindcore on the same bill. Gary started nurturing recordings from these acts and solidifying them as cassettes. If you see a weird suitcase filled with tapes at a show in Victoria, it's Gary."

This is a common theme when I talk to artists about Gary Cassettes — the mysterious label is repeatedly cited as a unifying force in an already tight knit and decidedly strange underground music scene. "Gary Cassettes is definitely a positive catalyst for merging people together in the Victoria music scene," says Crystal Dorval, a.k.a. White Poppy. "It's real and there's no bullshit. It's 100 per cent about the music, community and supporting musicians."

Tom Whalen, a.k.a. Tommy Tone of Gary Cassettes alumni New Vaders, points out another key strength of the label: "[Gary Cassettes] are righting the eternally wrong idea that experimental music belongs to boring sad men," says Whalen. Mourning Coup, Sister Blanche, White Poppy and Old Girl all feature content wholly

written, recorded and produced by women. On this note, Dorval says, "I'm very proud to be affiliated ... I've seen the label go from just an idea to the well functioning machine that it is now ... it's very cool to see the progression."

Chandra Melting-Tallow, or Mourning Coup, has her own perspective of Gary Cassettes that is one part music label, one part angelic conscience: "Let me tell you the tale about a little label that lives just over yonder hill. Gary Cassettes has really good snacks, Gary Cassettes is basically family, Gary Cassettes is also a total workaholic. When I was trying to quit smoking I asked them for a smoke they looked me dead in the eye and were like 'You sure sure about that?' and I said 'Maybe.'"

I continue to learn a little bit more about the label with each band. It is run by one person. That person is sometimes called Morgan, and sometimes called Gary. The label's two year anniversary is March 2017. But, (and with a full awareness of the hackneyed nature of this forthcoming statement) I come to realize that the details might not be as imperative as I thought. I



check myself for getting hung up on particulars, when a pretty diverse music scene has just been revealed to me. It makes a Vancouverite want to hop a ferry and go check it out. That could well have been Gary's point in avoiding an interview. Then again, maybe they just didn't want to talk to me.

When your main focus is pocket-sized tapes, traded from hand to hand on an island, there isn't much need for grand publicity schemes. However, there are definite hints of continued production, and possibly even expansion. Zithers notes the development of Gary Cassettes in the past few years: "Maybe it started as a sampling of the weird and welcoming Vancouver Island music scene, but now Gary is set to be one of Canada's most eclectic cassette labels." With this in mind, I draw one main conclusion from my search — it would be smart to keep listening for Gary Cassettes, despite how quiet or evasive the sound might be.

We dare you to find more information about Gary Cassettes.



WALLGRIN

SIREN SONGS

Words by Tintin Yang // photos by Pat Valade
Illustration by D. Magee

"I want to juxtapose beauty and dissonance."

"I've always had the ambition to take [music] seriously, I've always wanted to go at it all out," says Tegan Wahlgren when I ask her what it was like to take her fiddle and loop pedal from a passion project, to recording a full-length album. A project with earnest beginnings in 2014, Wahlgren has always had big plans for her music under the moniker of Wallgrin. Over the course of the interview, my discussion with Tegan drifts between the integrity of pop music, creating a genuine artistic practice, and mythology.

Tegan uses Wallgrin to explore sound, be it screeching or harsh violin riffs, the more experimental the better. Her new album, *Bird/Alien* (to be released early 2017) plays on unconventional noises with fantastical lyrics, providing listeners a distinct sonic experience. The album plays on her own interpretation of a sci-fi aesthetic, and is heavily based in motifs of mythology. Often beginning experimentally, she starts with melodies, then layers walls of sound, then adds lyrics. It builds a portrait of Wallgrin and the mythological women whom she channels.

Taking inspiration from musicians like Björk and Kate Bush, Wallgrin isn't afraid to wear her influences on her sleeve. Especially in her first single from *Bird/Alien*, "Ae'aea," Wallgrin serves up some lively string motifs accompanied by a drum beat and of course, her ever unique wispy alto. "I want to juxtapose beauty and dissonance, that's what my main focus is right now," says Wallgrin.

Bird/Alien, so it would seem, is a continuation of the experimental combination of sounds that began with Wallgrin's self-titled EP from June 2015. This time around, Wallgrin is drawing on

ruthless harpies, banshees, and sirens as reference points, paying homage to these underappreciated beasts. A reclamation of the "shrill witchy woman," Wallgrin weaves their personas in her music, as ever-relevant images and engrossing unsung tales:

"Often people use these words to discredit women, but what draws me to most to [these] mythological figures is their ruthlessness ... and I want to give these women back a bit of their power." It's clear that in order to make music that encompasses the nuances of femininity while also reclaiming the images of merciless, powerful women requires someone who is in their very essence, a lover and supporter of impassioned female figures.

"I feel like I'm getting braver, if I want to have this authentic artistic practice ... I need to say what I want to say," explains Tegan. With this goal in mind, Wallgrin praises the bluntness of pop music, stating that non-mainstream music will soon move towards sincere and direct lyricism. To Tegan, however, songwriting is just second nature and is a "fluid process." She expresses an interest in writing without the need to hide behind the façade of metaphors she finds to be a little too "safe," suggesting perhaps there is something more to be desired considering the ambiguity of most lyrics. Maybe the approach of just rolling with whatever intense and sincere emotion felt is the most underrated quality in pop songwriting. Tegan explains, "People appreciate that kind of honesty and vulnerability ... I want to be so honest [in my music]."

In mid-November 2016, Wallgrin released a music video for her first single off *Bird/Alien*. Under the direction of Matt Leaf, the video was inspired by the mythology of sirens filmed through the perspective of a woman in love with the siren. Filmed in Lynn Canyon, the video clashes nature with the imagery of space and otherworldly experiences.

Speaking to whether or not Wallgrin will incorporate more visual content in the future, Tegan says, "I'd love to do more music videos, but I want to figure out other visual, audio-visual immersive ways to express myself ... I don't know what it is yet ... it needs to be something more." To this end, Wallgrin is looking to continue making music under the lens of a fuller, more experimental, all-encompassing artistic practice.

Releasing *Bird/Alien* is quite literally only the beginning for Wallgrin. A seasoned musician with experience in classic, traditional, and experimental music, she is a force to watch out for.



Wallgrin will be releasing *Bird/Alien* in early 2017. Listen to other recordings at wallgrin.bandcamp.com, and follow Wallgrin on social media for videos and more.



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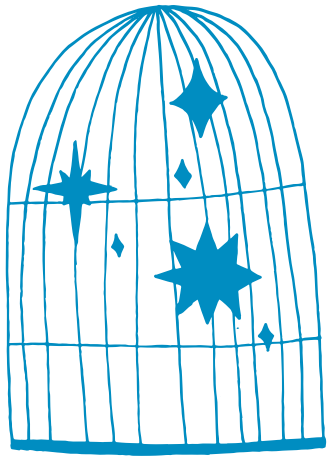


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Adèle Barclay WORDS IN THE DARK

words by Nora Wright // photos by Jennifer Van Houten
illustrations by Sharon Ko

On my way to meet Adèle Barclay, she texts me to say she's running late. I don't think much about her message, too distracted by the news that a beloved Canadian poet has just died, and the ongoing political climate in America. So distracted, in fact, that I don't consider that perhaps Adèle has been

impacted by the loss of someone so adept at using words to convey the complexities of human experience and relationships. In many ways, Adèle's incredible new poetry book *If I Were In A Cage I'd Reach Out For You* communicates similar ideas about human connection, and the messiness of all types of love.

"I was in New York on a research trip for my Ph.D, and I took a poetry workshop with the poet Brenda Shaughnessy. It was life changing," says Barclay when

I ask her about how the book's beginnings. "I had a handful of poems, but I was feeling out of step, and my Ph.D took

over. I wanted to write a book but I didn't really know if it would happen or if I could, and then I took this workshop, and [Brenda] really believed in my writing. It jolted me."

In addition to spending time in New York, Adèle has also lived in Montreal, Victoria, Vancouver, and has spent a great amount of time moving from place to place.

surroundings." She continues, "I'm interested and sensitive to how space shapes our relationships to each other. The poems [in the book] are to people, but they are also to people in specific places, or people in different places, and trying to build that metaphorical bridge, despite distance."

The connections that Adèle has to those in her life is a compelling theme within her book, displayed most prominently by a collection of six poems titled 'Dear Sara' which Adèle refers to as a sort of 'spine' of the collection. These poems invoking an incredibly intimate space, giving readers a glimpse into Adèle's world.

"I like the direct address to a person," she says, when I ask her about the personal poems. "A lot of my work is informed by people and relationships, and so much of that is language. You have this very specific world with people, out of language, it's very rich and lush and idiosyncratic. These poems are like letters but they're also odes to that world I've built with someone, and the language and vocabulary and texture of that relationship. There's some-

"I think poetry can hold those weird paradoxical strings, things that don't fit the normative scripts."

affected by the same things.

"That's why I asked if we could meet later!" Adèle proclaims when I bring up the poet. "I just found out, and I was like, 'I have to go listen to some Leonard Cohen music, I'm not ready to leave the house!'"

As a poet, it's understandable that Adèle would be so

And while moving can be physically and emotionally grueling, Adèle has found ways to channel it into her writing.

When I ask how she feels her location influences her work, Adèle says, "I think the book is really obsessed with place, and how humans are tethered not only to each other, but to their

thing about writing poetry that allows me to get at the things about a relationship that I can't really express in prose. Things that are more irresolvable. I think poetry can hold those weird paradoxical strings, things that don't fit the normative scripts."

I ask Adèle if it was strange or scary to include these seemingly intimate poems, and she laughs.

"It was definitely weird, I was a little anxious. I thought [the Sara poems] were these weird things I was writing for my friend, but people responded really strongly to them, so I was like 'Okay well, I guess they like our love.'"

Discussing this public display of affection, I'm reminded of the ways people show affection for one another over social media. I find my own impulsive reaction to this is often negative, wondering why people feel the need for a public, rather than private declaration. Talking with Adèle, I question this reaction.

"Seeing models of love and behaviour that are good is not



a bad thing," she says. "Just because [the poems] are a performance of emotional vulnerability doesn't degrade that emotional vulnerability. I think the poems also don't gloss over the bad, or the messier bits, and that is something that I'm always thinking about. How do you also show the messy, and the low moments, or perform vulnerability? How do you perform the range of emotions and not just the good stuff?"

These are tough questions, and given the current state of the world, it's tempting to want to hide from them. How do we focus on the messier, darker things, without getting lost within them, without losing hope? For Adèle, the answer is in poetry, and considering how it can be taken up as a political act.

"I think of poetry as incredibly magical. There is logic to it, but there is something irrational to it. I see it as a counter spell to neoliberalism, [which is] kind of what got us into this mess; this neoliberal, patriarchal, white supremacist, mess. [There are] these systems that

want to quantify and own everyone and everything. Poetry isn't interested in that. Poetry resists, it's outside of that scope, because it's not super profitable. It doesn't try to resolve things, it's something that is at home with messiness and paradoxes ... In this fraught, capitalist society, relishing in interpersonal relationships, celebrating non-normative relationships and scripts, I think that is political. I think of it as radical kinship or radical kindness. Saying those things out loud as well, being public about emotional vulnerability, I think can be political, right? Or at least I hope so."

I hope so, too.



If I Were In A Cage I'd Reach Out For You is out now on Nightwood Editions. You can purchase a copy at nightwoodeditions.com, or at your local bookstore.

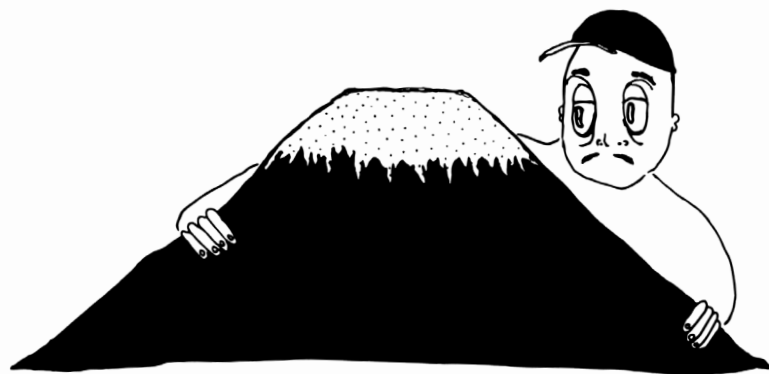
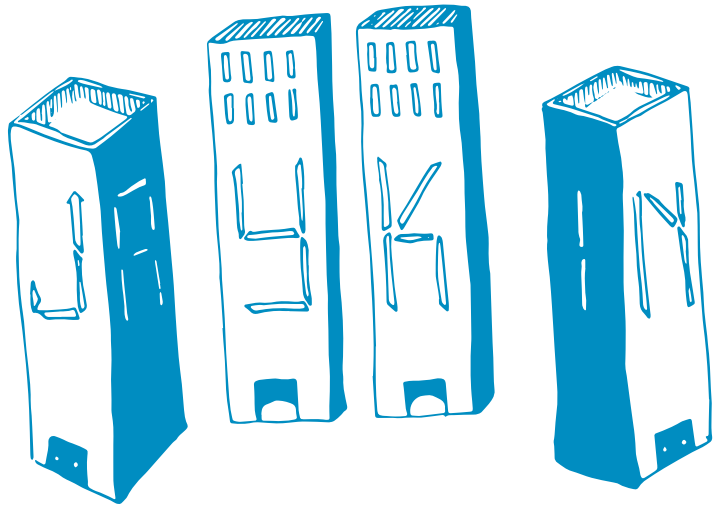
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Waiting for JayKin

WORDS BY DORA DUBBER // PHOTOS BY JENNIFER VAN HOUTEN
// ILLUSTRATIONS BY FRANCESCA BELCOURT

Waiting for JayKin in a JJ Bean, I didn't know what to expect. He had released his last album, *Sneakers and Video Games*, four years ago before moving to Seoul for a sabbatical from the industry, and only just started dropping songs for his upcoming release, *Bonus*. JayKin began rapping when he was still in high school and his last full release, *Sneakers and Video Games 2*, was a success, earning him recognition in Japan and South Korea. However, his new tracks focus on the beats more than his old work did. When he was just starting out, he sounded like the old school East Coast artists he looks up to, and the reinvention of his style since then is a blueprint of the genre's evolution. When JayKin started out, he was nicknamed "The Kid" and later he started going by "Vancouver's nicest." But the man I was about to meet doesn't go by anything right now.

JayKin bought a small coffee because anything more would have made him wired. We got started right away. *Bonus* is coming out sometime in late December or early January 2017, and it will be JayKin's official re-introduction to hip hop. He has been collaborating with artists from the States and Korea as well as local features, with a large part of the album being produced by Dave Fields.

Speaking to his work ethic, JayKin also has an EP coming out a little after he's settled back into the Vancouver hip hop community. It's a funk-heavy collab EP with Vancouver producer UTURN that's lighter and more experimental than the full-length *Bonus*, taking his sound in a completely different direction. *Day + Nite* will distance JayKin from his adopted genre, allowing *Bonus* to stylistically ease JayKin into his revival with a fresh, more contemporary sound for JayKin in hip hop.

JayKin is decidedly classic. There's a tension between his admiration of Jay Z, Wu-Tang, and Nas, and creating music for contemporary consumers. His genre

is less static than it used to be. JayKin explains, "I'm really trying to push the bar to make something different, rather than kind of keeping the sound that I've always respected and adored. It's always in my heart, but I think as an artist you should kind of push the envelope." JayKin's more selective about some of the new music that's coming out. All over

the world, but in Canada especially, artists are replicating the Drake-made Toronto sound and JayKin encouraged the community to use that as a foundation and create their own style

But *Bonus* is honest and brutal. Lyrically, the album explores the feelings and conditions that led JayKin to South Korea, the much needed break from music and

Vancouver. "You know life kind of hits you," JayKin explains, "I was just at a really low time in my life. I was just at a space where it was really hard to create." Being in Seoul was inspiring, but it was hard to put pen to paper. Watching his friends and peers in Korea find creative success put the process of producing this album in perspective and made its realization clearer.

JayKin visibly slomed out of the coffee shop when I asked him about his faith. He emphasized religion's role in keeping him grounded and humble, but also mentioned its significant stylistic capacity. JayKin doesn't swear in his music, which, in hip hop, is rare. "I used to be a bit wild in my early early stuff, the stuff I used to say is insane. But my dad took a listen to it and he said to try to be a bit more creative and, you know, if you're angry in a song, find different words. You don't have to say it like everybody else." JayKin also chooses his lyrics carefully.

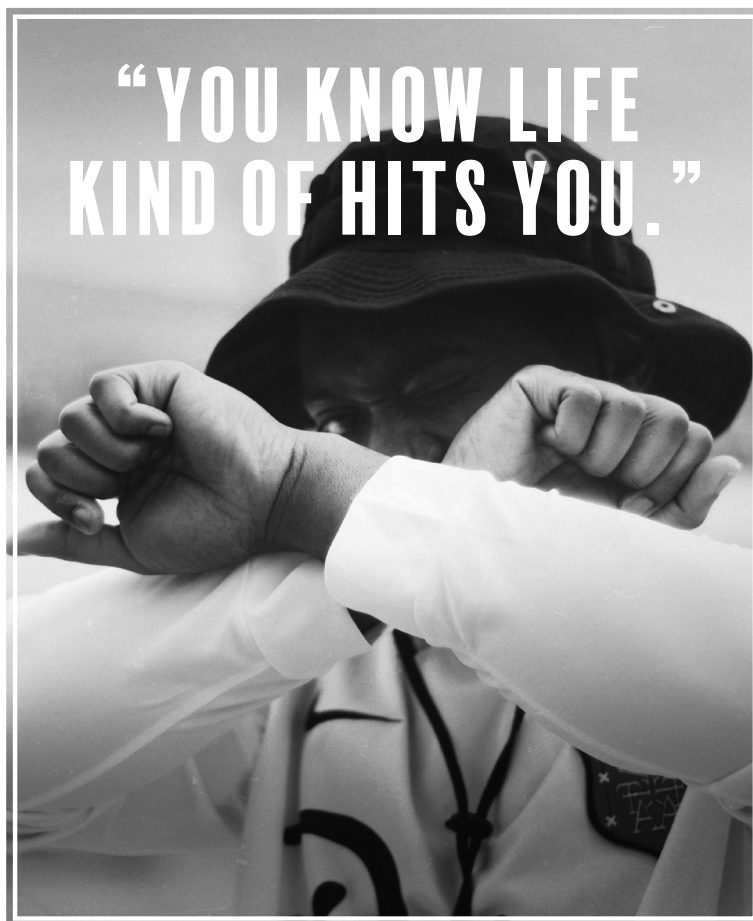
"1995 is MAJOR" is stick-ered all over JayKin's social media, but that math doesn't make any sense. JayKin is just over 30-years-old, so the slogan is at least eight years off, and the year 1995 didn't mark any special release dates. JayKin explained that it started with a fan from the United States reaching out while he was in South Korea. "He asked if I was still making music and a lot of people asked me that at the time but he just kept on messaging me and messaging me. He told me about the scene." The group is a collective creative platform for artists of about ten people with similar tastes from all over the States, where JayKin's the only Canadian. They talk about everything that falls within their interests. It was a timely discovery for JayKin: "[1995] really seemed to fit in with [the themes of] *Sneakers and Video Games*; the anime, the video games, the fashion, everything. So we had a lot of common ground."

Video games kept coming up

throughout our conversation. Artists featured on *Bonus* connected with JayKin through gaming, and the artwork is adapted from *Street Fighter II*, although the album itself has nothing to do with video games. But JayKin loves video games. He had a visceral reaction when I asked about his favourites and the future of gaming. Like his taste in hip hop, his favourites are classic arcade games, but he's excited about what's been coming out. JayKin's hoping to get involved in the development of a video game, either musically or narratively.

J left JayKin at the JJ Bean over an hour after we began talking. The meeting had felt more like a conversation than an interview. JayKin is incredibly talented, which a cursory listen to his discography would convince anyone, but what isn't as obvious from his work is how genuinely down to earth and honest he is. *Bonus* is going to be a cadaver of JayKin's emotion and experience for fans to dissect; it's going to be raw and, at times, overwhelming.

Visit soundcloud.com/JayKin to listen to JayKin's previous releases, and keep an eye out for *Bonus* coming out late December or early January.



ANIMAL COLONY VOL. 1: GUITAR

NOVEMBER 9 / JAMES BLACK GALLERY

A haven for burgeoning local experimental artists of all media — whether it's visual, auditory or interactive art — the James Black Gallery introduced their first edition of the Animal Colony series on November 9. The improvisational musical exhibition featured five local guitarists from different musical backgrounds: Kyle Goddard, Evancory Taypaywaykejick, Ricky Castanedo-Laredo, Hieg Khatcherian, and Miggy Hawes.

Held in the lobby of the JBG, the guitar 'meisters' sat in chairs at the front of the room, forming a U around the dozens of flashing lights coming from the colourful stompboxes and effects pedals that decorated the floor. With an average of seven pedals per guitarist (at least), it's safe to assume that there was several thousands of dollars worth of equipment laid out in front of the audience.

Goddard, Taypaywaykejick and Hawes placed their cube-amps on pillars, just above their heads, while the crowd sat on the floor, packed tightly towards the back of the lobby, causing some to overflow into the hallway. Once the music began, all in attendance devoted their glossy-eyed focus to the show. On the wall behind the guitarists, a projector flashed black-and-white scenes juxtaposing an array of faces of all variations. Each scene lasted no more than four seconds, skipping from a close-up of a woman in the passenger seat of a car, to the head of a monster rising up from under the water in a murky swamp, to the withered face of an older man with dreadlocks looking at the camera in curiosity.

The guitarists' symphony of effects pedals created a roaring ambient wall of sound. They demonstrated their impressive talent in harmonizing with each other utilizing feedback manipulation, looping, delays, tremolo — the list could go on and on. As the post-rock noise ensemble went on, Khatcherian began to show a bit of leadership, as he acted as the catalyst from one aural movement to another. It was very refreshing to see a guitarist exhibition without the focus on technical guitar proficiency, but to instead to showcase their knowledge of additional guitar technology. I must also make note of Castanedo-Laredo and his very unique Sleepdrone pedal with eight separate effect knobs, used to sustain and alter frequencies amid the raucousness (in a good way).

For at least an hour, the noise continued. In fact, JBG associate Andrew Morrison — the person responsible for creating Animal Colony — tried to get Khatcherian's attention to wrap up the show a few times, to no avail. After the show, I overheard Khatcherian laugh and say, "Sorry, I wasn't looking up that often."

And thus, the literal definition of 'shoegaze' was the best word to describe it: for the entirety of the show, the guitarists stared down at those bright lights on the pedals under their feet, constantly reevaluating which combinations were going to make the coolest sound. If you're looking for a new guitar pedal, definitely ask one of these meisters first. —Aidan Danaher

DAUGHTERS / THE BODY / LOMA PRIETA

NOVEMBER 12 / COBALT

If you're someone that has kept their finger even remotely on the pulse of alternative music, you are as aware as I am that we are currently going through an era of reunions. Cult favourites have come out of hiding and shaken off whatever cobwebs they've collected in their years of inactivity to take on the proverbial road once again, maybe even write some new music in the process. While a certain level of romanticism has made most of these reunions successes (at least for the artists), I remain skeptical about this new trend. The few good ones are near life affirming experiences, but most fall somewhere between passable and almost laughably disappointing. So, when I heard Daughters would be reuniting, I wasn't sure how to feel. One of the most innovative and dangerous bands in noise / grind / art rock / whatever-the-fuck-genre-it-is-Daughters-play reuniting after nearly a decade? For better or for worse, this I had to see.

I got there early. Opening act Loma Prieta is one of my favourite bands and I was excited to see them play some new songs live. Needless to say they did not disappoint. Their live show was as incendiary and moving as ever, flawlessly executing their unique brand of emotionally charged and dissonant post-hardcore with the same energy as their recorded material suggests. Much to my enjoyment, most of their set came from their 2015 masterwork, *Self Portrait*, sprinkling other gems from their now extensive discography throughout. A welcome surprise was in the inclusion of guest vocalist Josh Staples on couple of songs, who complimented the quartet's otherwise

abrasive vocals with more melodious flourishes. Loma Prieta left the stage to grand applause, which was almost surprising considering the room's passiveness towards the performance while it was happening. As some people withdrew into the back of the room, a strange mixture of long hairs, goths, and people sporting baggy hoodies started to amass at the front of the stage. After setting up their literal tower of speakers behind them, The Body was ready to perform. They went right into it, blasting the audience with near deafening levels of feedback. The crowd welcomed the crushing sound, banging their heads and slamming their palms against the stage at the beat of the kick. Their performance was on point, and having never seen them live, I was impressed with the mastery they demonstrated over the challenging genre they crafted for themselves. My only point of critique would be that they could have sacrificed a bit of their loudness for a better mix. Long time collaborator, Chrissy Wolpert joined them for this particular stretch of dates and her performance was hardly audible amidst the chaos which was a shame. This was in part intentional, I'm sure, but having her a little higher in the mix would have made their set exceptional.

The Body took apart their mountain of equipment and the stage was left generally bare once again save for a pretty standard backline. Daughters casually took the stage, vocalist Alexis Marshall toting a particularly flattering two-piece suit. I was anxious — would this prove to be another bullshit reunion, a band half-assedly attempting to reclaim their former stardom? Daughters quickly dismissed my skepticism, wasting no time with pleasant-ries and going straight into fan-favourite "The Dead Singer." Marshall climbed up onto the monitor and met his rabid fanbase at the threshold of the stage like a messiah addressing his congregation. He met the explosive energy of the crowd with his own brand of aggressive punk showmanship and it was obvious that there was no veneer to his antics. Though this show was taking place at the Cobalt, I felt instantly transported back to the beer soaked basements that Daughters had dominated for the better part of their career. Sure, there was a stage but Daughters pushed past that often indomitable barricade with relative ease, with the better part of the band consistently at brink and only to be outdone by Marshall constantly dipping head first into the frenzied hands below.

Daughters tore through a dizzying set of songs ranging from their first album *Canada Songs* to their critically acclaimed self-titled, laying waste to the audience at every opportunity. Between Marshall shoving his mic down his throat during the break in "Daughters Spelled Wrong" and watching guitarist Nicholas Andrew Sadler move his hands so fast it made you wonder if they would disappear leaving behind nothing but fiery skid marks, Daughters haven't missed a single step. The band concluded the main component of their set with "The Unattractive, Portable Head," with surprise guest vocals from a die-hard fan before returning to finish the night off with "Cheers Pricks" amidst a flurry of stage dives and hollering voices.

As Daughters took a breath after the first salvo of songs, Marshall confessed to the audience that the last time they played Vancouver, nearly ten years ago, was a disappointingly memorable experience having played to a near empty room. Who would have thought that ten years later they would be selling out the Cobalt and reasserting themselves as one of the most intense and destructive bands in noise rock? Somewhere in the middle of their set they played a new song, "Long Road, No Turns," alluding to something larger than a string of reunion shows. Needless to say I am beyond excited, reunion skepticism be damned. — R. Hester

JENNY HVAL / FRANCESCA BELCOURT / WALLGRIN

NOVEMBER 16 / BILTMORE CABARET

A week and a day after the election, the air of the Biltmore was still heavy. The audience felt raw from the emotional exhaustion of the week, which turned into misplaced anger — I inadvertently offended someone for "dressing like I was from the '90s," and one person next to me mentioned that the feedback through Jenny Hval's set was "ruining [their] night." Wallgrin, the first act, played without shoes on and leaned over her vio-

lin. The crowd began to fill in during a cover of Petula Clark's "Downtown." Her rendition took the joy out of the song, leaving it with imperative lyrics that were so hopeful they became desperate. Another stand-out was "Ae'aea," which began by Wallgrin repeating a voweled utterance and tapping her throat to create guttural cuts.

Her live looping alternated between vocals and bursts of violin. Looping usually makes me uneasy for performers; most other forms of performance are transient, ephemeral but the heard history of looping adds weight to mistakes — I get similar feelings watching people slacklining. But Wallgrin's execution made me forget to worry.

Francesca Belcourt began the next set with "Ballad of November." Belcourt's approach to loops were less organic, at first using just a synth and vocals to build a sound that grew in force, leading up to the moment when Belcourt threw up a hand and almost recklessly grabbed her guitar. Slow fingerpicking turned into a tilting, hard strum. Throughout the set, she used her voice playfully, at one point using a voice modular to create a false baritone. For her last song, she came into the audience to dance.

Before Jenny Hval's set began, the room smelled like flowers as I made my way to the front of the venue. Hval came onto the stage in a silk robe. She had Håvard Volden accompanying her on a modular synthesizer, wearing a matching robe. Throughout the performance, she wandered around the stage, eyes mostly closed, settling in one spot for a while before moving on. Early on, she reached down to the ground, grabbing a handful of something and rubbing it between her fingers. Flower pedals I realized, and I saw that they were spread over the stage. It comforted me to know that I wasn't crazy — it did smell good.

"Sometimes I change my thoughts, you know when that happens," Hval thought aloud between songs. "Sometimes I wish that would happen to millions of people." Still with her eyes closed, she performed her next song in a whisper, holding her iPhone up to the microphone to play voice recordings. During "That Battle is Over," which laments the death of feminism and socialism, Hval lay down in defeat or exhaustion.

The risks and experimentation of the performances offered hope, or at least a way to channel our distress. Francesca Belcourt was donating the proceeds from her merch to Planned Parenthood, and after using her phone to play the voice recordings, Hval mentioned that her last search had been a Yelp of Trump Tower in New York. She was waiting to see protests in the form of bad reviews. "Protest in every way possible," she said.

—Christine Powell



DISORDER HIP-HOP SHOWCASE AND FUNDRAISER W/ SOMETHING AUGUST / SPOTTY JOSIF / FREEMAN YOUNG / R.O.M.I. / MISSY D / SO LOKI / CRIME & TREASONS DJ

NOVEMBER 18 / MEDIA CLUB

So Loki's Sam Lucia was silenced. Mid set, his mic cut out completely, leaving him voiceless on stage. Instead of shrinking back from the sea of eyes on him, he jumped forward onto the monitor and literally screamed through the rest of "Birthday," supported by the voices of the CiTR and *Discorder* community. This moment seemed to embody the spirit of the Discorder Hip Hop Showcase and Fundraiser: Vancouver hip hop was not about to be silenced.

Something August kicked off the proceedings, although I'll be honest: at the beginning I thought I might have walked into the wrong gig. The duo came

onstage in cult-like garb, hoods and all, and settled the congregation in with clattering chords and bass that brought to mind church organs and U.K. warehouse raves. With no audience interaction, they let the music do the talking, marrying hip hop, R&B and goth in an unholy matrimony that worked for some songs and didn't for others. Ultimately they were uncompromising on sound, setting the experimental and enthusiastic tone for good things to come.

Spotty Josif appeared soon after, cutting through the layers of atmosphere and vibes cultivated by the Crimes & Treasons DJs with no-bullshit bars and beats. His isolation onstage (with no visible producer) and in the music might have hurt a lesser artist, but his free and open style and lyrically dense cuts put his talents at the forefront of the mix.

Freeman Young's voice dripped like honey off his mellow production, and despite his awkward placing in the middle of the night, he made it his own with a unique presence and confidence. He moved and rhymed easy, like he had nothing to prove (something perhaps reflected in his short set) bringing to mind a hybrid of D'Angelo with the skittish flow of a less aggro Busta Rhymes.

R.O.M.I. reminded me of D.R.A.M. a little, not just because of the deftly used acronym, but also the happy-trappy style they cultivated performing. The beats for sure were dark, sometimes sparse, almost never 'happy,' but the energy the MC's brought to the table was infectious and wholly captivating. The lyrics were thoroughly explicit, but their sound and personalities were readily digestible. Their angelic voices perfectly juxtaposed the sordid tales they spoke of, the loveless situations. They soared over the brooding production, and added colour to the bleakness of the stories.

Missy D threatened to steal the entire show — her status as penultimate act didn't stop her from rocking the Media Club for almost forty minutes, without so much as a pause for breath. "Too Many Feelings," the single off her debut album, was the song I screamed back as if I'd known it my whole life, even though I'd only stumbled across it through *Discorder* the week before. She left the stage to rapturous applause — the reaction of a headliner. And we still had So Loki to go.

They were a revelation. Their music was at once vulnerable and pulverising, melodic and distorted. The only constant was the energy of Sam Lucia contrasted with the almost calm presence of Natura, grounding Lucia's yelps and screams and whispers in a soundscape of jittery synths and pounding percussion. During the quieter moments of the set, Lucia seemed to be speaking in tongues, freestyling sordid somethings to a choir of nervous laughter from the audience, whose laughter quickly subsided to quiet reverence. I can't even remember leaving the Media Club, the effect was so entrancing.

In their piece on So Loki, *VICE* called it "Vancouver's Fragile Hip-Hop Scene." However, seeing the kinetic electricity flow through the veins of each person, performer, producer and paying punter alike at the *Discorder* showcase, it didn't feel fragile. It felt radical. It felt like home. It felt like it could never break. In the words of Freeman Young: "keep on making your own fucking decisions... we need CITR." And CITR and *Discorder* needs them.

—Sean Harbottle

HANNAH EPPERSON / HOLY HUM / OMHOUSE

NOVEMBER 18 / FOX CABARET

After touring parts of Europe, the USA and Canada, Hannah Epperson returned home. The Fox filled up quickly to see the violin extraordinaire play her first Vancouver show in what seems like years.

Toronto's Omhouse kicked the evening off with a set of dreamy, jangly guitar songs and harmonies reminiscent of Fleet Foxes. For two men playing electric guitars, their sound was surprisingly fresh. In a genre filled with dreary look alikes, frontman Steven Foster had a unique voice — Rivers Cuomo mixed with a little bit of the cool side of Rod Stewart. The songwriting was something to be admired as well. Skirting the line between pop and prog, the songs often took breaks after a chorus to walk down a road of colourful chord changes and off-kilter riffs. That being said, this could also be their kryptonite, as they sometimes fell too far down the progressive rabbit hole and left the audience behind. Accompanying guitarist Sam Gleason added lots of flavour to Foster's twelve-string jangle through the use of various crystallizers and delays. The duo would return later in the evening to perform as Hannah Epperson's band.

Next up was Vancouverite Andrew Lee, better known as Holy Hum. His set was a gorgeous bombardment of synthesizers, space echoes, deep electronic percussion and soaring overdriven guitar that evoked post-rock staples Mogwai and Explosions in the Sky. Lee had a stage presence that was something to be reckoned with, manipulating the tallest rig on one keyboard stand you have ever seen, then stepping back to shred overtop of what you just watched him create. It was impossible not to feel like you were witnessing a mad scientist at work. His songs were clearly experimental, but entirely captivating, assisted by projections of swirling oceans and washed out shots of Vancouver behind him.

The venue was completely full by the time Epperson took the stage. Before she played the first note, she implored the audience to ask their neighbours to be quiet, as this was to be quiet music. The crowd was admittedly chatty when she began, but after two songs they were silent and entranced.

Hannah Epperson is at this point a seasoned veteran of the stage, and she carried herself as such, building a strong rapport with the hometown crowd. Between the beautiful moments of quiet in her music, there were intense fabrics woven with her pizzicato melodies and lush string harmonies, backed all the while by Gleason's unassuming guitar strums and Foster's sparse percussion. She took a short break from playing to talk about caterpillars, and whether or not they retain their memory after they turn into butterflies. "They do," she said. Whether intentional or not, that moment served as a metaphor for her return to Vancouver.

After a few more songs both old and new, she thanked the audience for breaking all the "Vancouver crowd" stereotypes and for being so attentive. The crowd was just as grateful, crying out a chorus of "We love you Hannah!" and "Welcome home!" As the night came to a close she played a heartfelt version of "Farthest Distance" as the audience sang along quietly.

—Lary Shelmal

CJSF 90.1FM 13TH ANNUAL FM PARTY: / NON LA / HICK / OTHER JESUS / MOURNING COUP / SWIM TEAM / MU

NOVEMBER 19 / ASTORIA

CJSF celebrated 13 years on the FM dial at their annual FM Party at the Astoria. About half an hour into the celebration, I had a series of anxiety attacks which dampened by ability to be totally observant throughout the event. The causes of my anxiety were unrelated to the event but, due to the incredible lineup — Non La, Hick, Other Jesus, Mourning Coup, Swim Team, and Mu — there were a lot of people there, many of whom I knew and which stressed me out even more. I'm not blaming the success of the event but if it had been worse, I definitely would have felt more comfortable. Unfortunately, the event really seemed to be a success.

Pre-attack, Non La started the night in front a fraction of the crowd but still managed to bring their all. I was really taken with the bassist / drummer duo. They had a full sound, which I found really impressive, and had a decent translation of their recorded music for the stage.

Hick, the next act, was the least engaging performer. I thought that was just because I had to run to the bathroom several times during her set, but a couple friends confirmed it. Her sound was otherworldly, but she's well known for collaborating with other local artists and seeing her alone on stage was underwhelming. Her genre is difficult to adapt to a live performance and although the audience around the stage weren't engaged, I heard people playing pool and arcade games commenting on her set.

Other Jesus was a total change of pace. They debuted Nick Short as their guitarist — who played with his band Swim Team later on — and the members danced and shouted their way through a super high energy performance. It was comforting to see the performers going up genuinely having a great time.

Halfway through the show, CJSF interluded the sets with a raffle with prizes from Red Cat Records, Mint Records, Alarum Records and Big Smoke. The volunteers drawing winners were so enthusiastic, it captivating how much the organizers genuinely cared about their cause. After the announcement, I sat facing a corner for forty minutes while everyone around me got drinks and mingled. It felt like a house party in a venue — everyone knew everyone.

Mourning Coup snapped the audience back with a haunting set. Chandra Melting Tallow screamed into the microphone in ways only she knows how and ended her performance by reminding the audience that all the proceeds from her merchandise she was going towards supporting the DAPL protesters.

I was really excited to see Swim Team live — I'd been a fan for a while but never got to see them perform. I lurked in the back while they banged out really tight songs that radiated with energy. Dorothy Neufeld and Nick Short swayed to Murat Ayfer's strong beats, pulling the crowd from side to side with them.

The final set of the night was completely enchanting. Mu floated on stage in incredible outfits and performed their talented hearts out. Fashion has always been a big part of Mu's branding and they used it in full effect. A quick glance was all it took to be drawn towards the stage to be mesmerized by their ethereal music.

This was the most quintessentially Vancouver event I've ever been to. My friend had told me that the lineup was everything that she'd ever wanted in a show. It was a crystallized combination of the city's traditional punk rock and experimental electronic, and CJSF got the best Vancouver has to offer. I didn't really see anything new, but that wasn't the point. CJSF wanted to host something that reflected Vancouver's independent radio culture — they did a really great job of that and had fun doing it, even if I didn't.

—Dora Dubber

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JAN 5

PAUL ANTHONY'S
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FIRST THURSDAY OF EVERY MONTH!

JAN 8

THE 2017 GOLDEN GLOBE
AWARDS
LIVE & FREE ON THE BIG SCREEN



Under Review

NOVEMBER 2016

EDITOR'S NOTE: The reviews that end with ✱ have been excerpted. You can read the full reviews on [Discorder.ca](#).



BRASSTRONAUT

Brasstronaut

(Hybridity Music)

11/11/2016

Their first since 2012, Brasstronaut's self-titled album sees the band members — Bryan Davies, Edo Van Breemen, John Walsh, Brennan Saul, Tariq Hussain and Sam Davidson — reuniting after pursuing solo projects. *Brasstronaut* brings together distinct sounds to build complex melodies. The songs are layered, with slow building intros and outros, showcasing the individual talents of each artist.

Brasstronaut is released on the local label, Hybridity, a term that refers to the work as "confidently kinetic." In fitting with the label description, the album is just that. It moves from indie pop-rock to jazz, from traditional guitar to trumpets and keyboards. The opening track, "Hawk," embodies this variety, starting off with scattered sounds and coming together to form a cohesive piece.

The fifth track on the album, "Whitney" is like an amped up version of *The Sims* theme song, meant only in the best way possible. The song builds from the start with delicious piano and jazz trumpet. After "Whitney," *Brasstronaut* transitions back to a more traditional rock combination of vocals and guitar in "Desert Rock."...— Sophie Gray ✱



MONOMYTH

Happy Pop Family

(Mint Records)

11/04/2016

Youth confuses and bravado can mask doubts. Questions about the future are intimidating. What are you doing with your life? Is there a point in continuing? When facing these thoughts, easy escape tantalizes. For some, eating copious amounts of fast food serves as a relief, but Monomyth just wants to get "fucked up, fuck off and be free."

This sentiment is crooned on "Aloha," the opening track of Monomyth's *Happy Pop Family*. Nestled amongst a fuzzy guitar twang, it is a striking musical moment, one that seems more like a pose than a genuine feeling. Self-satisfaction of this sort rarely seems genuine, especially when using loaded words like "free." And these types of lyrically cliché moments fill *Happy Pop Family*. On "Re: lease (looking for a place to go)," for instance, a Velvet Underground infused jam is overlaid with the raspy recount of a rental struggle. A friend fails to pay rent, as he is too "busy getting hell bent." But what's the point in worrying? "You may as well just "crack a beer when the cops aren't near."

[...]

And perhaps tone is why Monomyth steers clear from reflection. They are not trying to be grimy. Instead, *Happy Pop Family* looks constantly towards the easy and enjoyable. Each song, while selling a "fuck it" lifestyle, is filled with the fluffy and the digestible. It is pop to the core. Nothing is new or uncomfortable. Instead most of the album plods along a well-worn path. "Falling in Love" plays like Belle and Sebastian, while the enjoyable and infectious "High on Sunshine" powers along like a better Sloan song. But Monomyth occasionally knocks it out of the park. Songs like "Puppet Creek" and "Cool Blue Hello" standout for both their simplicity and compelling hooks that burrow into your head. These moments are fun and justify the twelve-track album. There is a time and a place for this music. But, like fast food or getting fucked up and fucking off, you are left empty in the end.— Max Anderson-Baier ✱



DANIEL TERRENCE ROBERTSON

Death

(Heavy Lark)

11/03/2016

Daniel Terrence Robertson begins a reflective journey through the confines of his mind, manifesting in Robertson's debut album, *Death*.

As individual reflection is truly a solitary act, Robertson composed and recorded all eight songs alone. Tracks such as "Soundtrack 4 (Mother)" and "East Cordova (Smile Deth Is Love 2!)" capture the essence of solitude. But don't let the album title fool you, *Death* is not all gloom. Most of the album is packed with bright sounds and, at times, can be even playful.

The opening song "House" sets an atmosphere and tone for the preceding songs that can only be described as 'misty.' "Falsity" and "God I'm Sorry" deviate slightly from the album's blueprint to provide a bit of crunch to the composition. Robertson's voice appears in most tracks as a welcoming-yet-ghostly host, leading the listener through the album's ambience [...]

— Austin Zeller ✱



JVIDEN

Pure

(Self-Released)

11/02/2016

It's clear that Jviden is a scholar of hip hop. His name is a tribute to A\$AP Mob's customs, changing his name from Jaiden to Jviden. The intro to "Typical" is a tribute to '90s New York hip hop's tendency to open songs with a street scene, the most notorious amongst these being the Wu Tang Clan's skits. The beat of the same song uses a sample reminiscent to the wild screaming near the end of Kanye's "Lost in the World." The third verse quotes Notorious B.I.G.. The song's title is a knowing wink, cobbling together elements of his predecessors and building something new. Jviden is a rapper from Brampton, Ontario, a far suburb of the mythical 6ix, yet draws his influences from much further afield.

On "Classic," the album's collaboration with K. Forest, Jviden uses the artist as a surrogate for Sampha, pushing K. Forest's voice to its limits of anguish. This song is the focal point of the album, both in popularity (the song has more than double the plays of "Typical," on Soundcloud), and in its distilling of the album's theme — heartbreak. "Typical" is a song of youthful ignorance and anger from the perspective of a jilted lover. A later song repurposes a furious voicemail as an intro, reminiscent of Eminem's infamous Mariah Carey diss. The album ends with "Stay," the hook and verses serving as counterpoint to one another, the anger and sadness of a failed relationship.

Where Jviden falls flat is in his lyricism is with basic rhymes about selling drugs and cheating on women. It's clear that Jviden has potential: crisp production, and a cohesive sound. He just needs to become a better rapper.

— Jack Lamming



JAYDA G

Sixth Spirit of the Bay

(1080p)

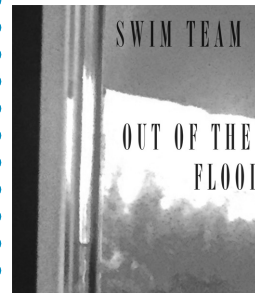
10/28/2016

Jayda G's new EP *Sixth Spirit of the Bay* fits snugly between Project Pablo's outstanding *I Want to Believe* and the cosmic grooves of LNRDCROY. The 1080p stamp of approval gave me assurance that even if this wasn't going to be *my* jam, it would be a trip.

Opening the record is "Fathom Five," a mix of technicolour keyboards and drum-loops that provide an invitation into the record. It's like walking in a dark field while the sun slowly rises. The opening notes tromp stoically into lush keys that build into a cool wave of turquoise. By minute 2:28, the song fully captures the "Canadian Riveria" sound (a term coined by house label and city-mates Mood Hut).

According to the 1080p website, "*Sixth Spirit* is infused with a sense of warmth and carefreeness based on current experiences, looped back into nostalgias of [Jadya's] first field season as a young scientist in Ontario." I

can picture Jadya crafting this song in the woods, the sun breaking through a canopy of trees as "Cascabel" weaves through her mind into the green, the building groove of jungle snares and bass loops coming to life. The movement of this song makes it the stand-out track of the EP [...] — Cail Judy ✱



SWIM TEAM

Out of the Flood

(Self-Released)

10/28/2016

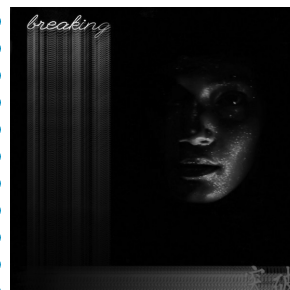
Although labeled as 'punk' on the Swim Team's Bandcamp page, that label is far too constraining for the trio's newest release, *Out of the Flood* — and for the band in general. People looking for a straightforward punk record will be disappointed, but for anyone else, there is a whole lot more going on here. This is a record to be savoured, one which rewards relistening.

This follow-up to last year's *Freedom/Constraint* is strong out of the gate. The opening track, "Sentez" kicks things off with an intense, moody drum-beat and a healthy dose of distorted riffs. Dorothy Neufeld's breathy vocals kick in, contrasting nicely.

Once thing I notice while listening to the album is the frequent tempo changes, both within and between songs. The effect keeps the listener on their toes and actively paying attention to the music.

By the time you get to the third song, "Correspondent," you could be forgiven for thinking it was a different record entirely. It is slower, contemplative, almost hypnotic. That mood, with its dreamy arpeggios, runs through several of the tracks especially "Swell."

Although these tracks seem to bear little resemblance to the louder, angrier ones of *Freedom/Constraint*, Murat Ayfer's ominous drumming and Nick Short's jangling guitar provide a common thread. To me, it feels like growth for the band (who have been compared to art punkers Sonic Youth). They are more comfortable with their sound and are exploring its potential [...] — Tom Ireland ✱



EVY JANE

Breaking

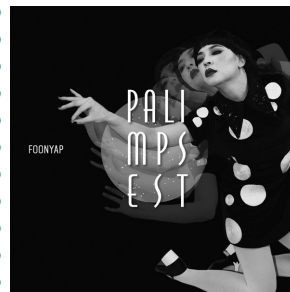
(King Deluxe)

10/21/2016

Evy Jane's *Breaking* creates an atmosphere that suspends you by the thinnest thread in darkness. Then the music and vocals sway you gently but forcibly from side to side. With every surge in Evelyn Jane Mason captivating voice and with every perfectly placed new layer in Jeremiah Klein's production, you're sent whirling to new sensations.

The album incorporates many different sounds: pop, shoegaze, electronic and ambient are all present, making for interesting combinations. Evy Jane is in a well represented field of musicians combining R&B and electronic, and powerful vocals with lush music. Jessy Lanza, Jessie Ware, the XX, Beach House, and ABRA all spring to mind.

The songs on *Breaking* are elaborate, soulful and dramatic. Standout "Lights" is the clearest example of the excellent harmony between the duo. The slowly dripping percussion anchors the track, but just barely. The soaring vocals riding on top of an army of violins drifting in and out with exceptional grace and gravitas, give great grandeur and drama. Another standout is "Give me Love," with a hypnotically repetitive chorus, violin surges between hollow drums, and dreamy vocals. The song pulls you away from the world as voice and music encapsulate you and take you somewhere with no physicality, just sound and emotion [...] — Shebli Khoury ✱



FOONYAP

Palimpsest

(Self-Released)

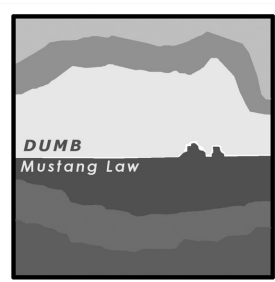
10/21/2016

In FOONYAP's "Woolf & Plath," she sings, "A lady ran into the woods / She swallowed darkness / Returned to mud." As the words flow over the cracks of FOONYAP's lips like golden threads in the course of *Palimpsest*, reality brings tenebrous fantasy into life. It is low tide at the shore

where FOONYAP weaves the story of inner battles out of ten enchanting songs, decoding human behaviour and transformation.

This is a story where words combine to form uncomfortable truths such as the pain and struggle included in the process of personal growth (“I am small / Smaller I grow / When I grow up / I weep / Weeping I know / I grow” in the track “#3”) or the interconnectedness of things (“Nous sommes deux astres / Dans l’univers / Qui tournent autour ce sol éphémère” in “Gabriel Moody”). In searching for phrases, FOONYAP sinks her fingers into the sand and unearths ambiguous aspects of the human condition: emotionality, desire, mortality, adversity, continuity, connection and growth.

FOONYAP combines multiple influences on *Palimpsest*: her classical music studies, a Catholic upbringing, and traditional Chinese heritage. *Palimpsest* is liberated from the conformities of classical origins to produce a signature sound that alternates between vibrating lullabies and primordial heart-explosions. Her cry in “Fun Machine” scratches her lungs as she screams “I should have known / Your silken whirl / Your hollow eyes / That filled with spite,” while later her narrator in “#2” confesses, “When I call / No one comes / When I fall / No one runs” [...] — Theano Pavlidou ★



DUMB
Mustang Law
(Self-Released)
10/15/2016

Good news everyone, Dumb came out with a new album! And this time they're emulating art rock idols, Parquet Courts, in full force. For instance, the track “And PC,” the title of which seems to nod directly towards Parquet Courts, is a tune that creates the perfect backdrop for the nightly cruise to pick up munchies from Mac's with your friends at 3 a.m..

But *Mustang Law* certainly has moments where it shines. “Esmari” is an upbeat, surfy track that's sure to stay in your head for several days, with its punchy and infectious melodic riff that sounds like the graveyard behind Dumb's *Beach Church*. And you're going to chuckle when you hear the cheeky, elevator-music remix “Esmidi” that wraps up the album. “Falling Apart P2” is another gem, with a riff and melody that swings and swerves throughout the song, not unlike one of Hunter S. Thompson's escapades through the Mojave Desert.

The songs are consistent, for the most part, except for “Untitled.” Here there's a dissonant, almost unpleasant intro, primarily composed of vocals that feel like berating spoken word sprinkled with feedback. Suddenly, the track picks up the pace into what actually becomes Parquet Courts' “Light Up Gold II” verbatim, just without the catchy chorus. If you hear the two together for yourself, you'll see what I mean. Still, that wouldn't stop you from putting them on the same playlist [...] — Aidan Danaher ★



DUOTANG
New Occupation
(Stomp)
10/14/2016

When I heard that Duotang was releasing a new album, my first thought was “that two-piece band that I saw on MuchMusic when I was 13?” Indeed, the drum-and-bass twosome rides again after a 14-year hiatus. I liked them then, and with the release of *New Occupation* on Stomp Records, they've managed to win back fans after pulling a musical Rip Van Winkle.

The album opens up with ‘Nostalgia's A Vice’ and sets the perfect tone; simple, clean pop-rock. There's only so much you can do with only two instruments (although some fun synth can be heard throughout this album) and this is Duotang's genius. Listeners will find no pretentious prog-rock breakdowns, no indulgent guitar solos, and no auditory garbage to clutter up what's at the heart of these tunes — Rod Slaughter's voice and lyrics. Drummer Sean Allum keeps it simple and steady and the album benefits from this.

The album's title track, “New Occupation,” gives away the band's '90s alt-rock roots. Steady, marching beats and banged-out guitar chords accented with the occasional bout of horns brings listeners back to the Canadian music heyday of the late '90s. Over 12 tracks the band manages to keep the music poppy and high-energy. Slaughter and Allum use every musical tool available to them as a two-piece to keep each song feeling fresh and different from the one before it [...] — Dusty Exner ★



ZOO STRATEGIES
Languager
(Self-Released)
10/10/2016

A few weeks ago a friend of mine suggested that “Welcome to the Black Parade,” the 2007 hit from My Chemical Romance, was our generation's “Bohemian Rhapsody” — a statement which seems almost too ridiculous to refute. I've had a lot of trouble getting it out of my mind. “Welcome to the Black Parade” is theatrical, over-the-top emotional, universally acclaimed (and despised), anthemic, complete with multiple movements and wild tempo changes — a veritable emo masterpiece.

Zoo strategies newest album isn't nearly as difficult a proposition to swallow. But the emotional excess packed into *Languager* makes the MCR / Queen comparison worth contemplating further. As subdued as it might be, *Languager* is an emo album. The genre may be stigmatized, but its lasting resonances as a dramatic, baroque articulation of modern culture suggests it's hit on something important. What can emo tell us about the placing of feeling and affect in our contemporary moment? “Languager” relies heavily on instrumental segments — mainly mathy guitar indulgences, which gives it a heady veneer. But at its core, this album is *pure feeling*. It may be a restrained brand of PNW emo, but the feeling still spills over, flowing into the rain gutter of a suburban semi-detached.

Zoo Strategies' greatest feat is making you feel emotion without making you feel like you're feeling emotion. “Monster Escape Protocol” (just look at that name) is a particularly effective example of this: nimble drumming and thoughtful, polyphonic melodies. “Lethal Weapon” is a bit more succinct, with a warmly welcomed blast of horns. “A Single Hat Lost at Sea” is the downspout of *Languager's* gutter. Nautical and sappy, precise and full of flourishes — it's the final blow of an album that proves emotional outpourings can be expertly handled. Welcome to the black parade, ya?— Josh Gabert-Doyon



CHEAP HIGH
Subterranean Suburbia
(Dipstick Records)
09/30/2016

Cheap High has been described as both a punk and a post-punk band, and truthfully, it is both. *Subterranean Suburbia* successfully marries two genres, cherry-picking from both and emerging more interesting than a simple rehash of either.

The Abbotsford rockers' first full-length release rumbles into life with the eerie “Intro” but hits its stride with “Time and Space” (previously released on the *Picture Disc* EP). The song is a pulsating piece of post-punk and sets the tone for the album as a whole. It is driven by ominous, Joy-Division-esque drums and jangling guitars. On top of that, raw, stream-of-consciousness vocals build to mania as the song hits its midpoint.

Thematically, *Subterranean Suburbia* digs into both the epic and the mundane with song titles ranging from “Time and Space” to “Cul-De-Sac Crown.” This combination mirrors the individual experience — we are both the centre of the universe and inconsequential within it. Frustration and confusion run throughout, in the lyrics and in the way the vocals range from spoken-word to scream [...] — Tom Ireland ★



CO-OP
Co-op
(Gary Cassettes)
07/26/2016

Co-op's eponymous album opens a few drum beats from cacophony. At its outset, the dissonance in “What Is Said” is jarring. However, subsequent iterations of the refrain reveal a surprising tunefulness amid the instrumental discord. For all the tonal variation between the refrain and verses, the song is surprisingly cohesive with greater depth than the cacophony I first heard.

Co-op is a complex and engaging album — all the more

because its depth isn't fully revealed on first listen.

On *Co-op*, the three-piece post-punk band out of Vancouver plays with discordant sounds that make for an intriguingly incongruent first listen. Evan Gray's monotone vocals are indistinct throughout the album, echoing behind his guitar and Liam Shiveral's bass. For lack of distinct vocal verses and choruses, the album's progress is marked by its instrumental patterns and variations.

The band is at their best when they deviate from the pattern at the core of their songs. The plodding pace and off-note melody of “Dont Turn the Page” is disrupted by tighter guitar and accelerated drumming from Stefan Ursulan. The shift in the song's final minute makes the rhythmic regularity that surrounds it all the more interesting. “Golden Hand” is structurally similar to “Dont Turn the Page,” albeit not so atonal. The song moves between minimalist guitar and bass sequences and darkly melodic choruses, all the while accompanied by Gray's distant vocals and his bandmates' quiet harmonization [...] — Courtney Heffernan ★



IMMERZE
Before I Go
(Self-Released)
08/05/2016

Too often, Vancouver is overlooked as a hub for talented hip hop artists. Unlike the 6ix, which has enjoyed unprecedented attention thanks to the success of artists like Drake and The Weeknd, Vancouver is unquestionably more low-key. Regardless, Vancouver's hip hop prowess cannot be refuted. And Immerze's third project, *Before I Go*, delivers bangers.

The EP's eclectic production is its strongest selling point. Eight producers are featured on the project, including the West Coast's own Eshe Nkiru, The Stunt Man, and Brevner. As a result of the diverse production, the EP oscillates between smooth sounds, such as in “Tropicana,” and fast-paced, bass-heavy tracks like “Black Bond.” The only risk of the unpredictable production is that it may alienate fans with niche music preferences. Listeners who prefer mellow sounds to trap music, or vice versa, may not connect with the entire project.

The production style is in line with Immerze's vision for *Before I Go*. As alluded to in “Gucci Vandross,” Immerze uses his EP to combine the influences of two music legends, Gucci Mane and Luther Vandross. The seamless blend of Gucci's gritty trap style with Vandross-inspired mellowness is surprisingly pleasant [...] — Anya Zoledziowski ★

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This section was edited by Jonathan Kew, former Under Review Editor, and now Spoken Word Coordinator at CiTR 101.9 FM. Jon, you may be moving one office down but we'll still visit you for one-liners and memes.



Vancouver's Community-Driven Concert Calendar

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words by KVV // photo by Matthew Power //
illustration by Rachel Wade

"Sometimes I don't realize how hard I hustle," Kim Villagante told me. As soul singer / rapper Kimmortal, Villagante has boldly pushed herself outward through her music and racked up an awe-inspiring number of accomplishments in the past two years, including the release of her debut album *Sincerity* and opening for Shad at the Vancouver Mural Festival last summer.

Villagante is like a rough diamond, presently a humble and esoteric existence, but on her way to dazzling the world. And unlike lab diamonds that have been engineered to perfection in a short amount of time, Villagante has taken the time and pains to get where she is today. *Sincerity*, released November 28, 2014, was preceded by five to six years of writing songs, playing guitar, and performing at open mics. Her lyrics, written in private moments of struggle, were made public by her determination to be honest and vocal about her truth. She relayed that her friends have said she "should have expected"

her growing success, but in her presence I come to understand that she's more concerned about the journey than the destination.

Five years ago, Villagante joined a hip hop dance crew in her third year at the University of British Columbia. Committing herself to regular practice and the strive for "perfection and synchronicity," as she put it, somehow veiled her vision: she "felt like something in [her] was not seeing fully." However, during that period she was also performing at open mics, and she fell deep into that "realm of constant conversations" where she was able to step outside her body and discuss her poetry and logophilia.

Now she's able to call herself a singer, rapper, actress, emcee, illustrator, animator, poet and director. The number of titles in the aforementioned list might suggest that her potential could be limited by the ambiguity laced in the phrase "Jack of all trades," but this Jill not only has the tools to polish the many facets of her art and music career, she has the motivation. "There's definitely a need for me to represent as a queer woman of colour

in hip hop," Villagante said with conviction.

Villagante was born and raised in Canada to immigrant parents hailing from the Philippines (which is a circumstance we share with various Asian Canadians, although I was born in Canada and raised in Singapore). Seven years ago, Villagante took a trip to her motherland with her sister, but had not yet realized the significance of her being a Filipina. She explained that it was through the Coast Salish community and her Indigenous friends that she learned to take "the dive into exploring [her] culture" because of the relatable experience of being, in one form or another, detached from one's homeland.

I admitted to Villagante that I, too, had not realized the significance of my being half-Korean because I grew up in a predominantly Chinese society and so only recognized my half-Chinese side. It wasn't until K-pop gained popularity that I began to acknowledge the fact that I was half-Korean. This whole other culture stood behind me, waiting, as hers did. Once she opened up to learning about her ancient roots and histories, Villagante's lyricism and art were not spared an effect. And now, as Villagante pointed out, "We're continuing this legacy even though we're on the other side of the world. It

follows us."

Heightening the pride I was beginning to feel for my cultures, Villagante then informed me about Kat Norris, one her favourite activist poets. "She said one of the biggest blessings in her life is how her culture has taught her how to feel and how to get through tough times. That spoke to me because despite pain and intergenerational sadness, deep sadness, there's so much that we can also gather from our cultures to lift us. We are rising and we are here and still resilient because of how much is behind us," asserted Villagante.

It became clear why, after one of her performances in the hip hop theatre production *Sal Capone: the Lamentable Tragedy of*, there were a few Filipinos that approached her to express their happiness in seeing her on stage. Villagante reflected, "I know how it feels too to see someone that looks like me on stage. I get really happy."

When Villagante returns to the Philippines one day, she said it's "gonna be something else." But right now, she's busy conceptualizing and editing films, and working on a second album that she hopes to release in the fall of 2017.

The concept for her second album is still in a state of flux, but she has so far maintained that there will be a drawing for every song. It will deviate from *Sincerity* as she takes her music to an electronic / hip hop / soul / rap level, but the core of her work — founded in sincerity, honesty and ownership of her truth — will remain, as well as the fluidity of her sound. The act of alternating between singing and rapping is eased by her disciplined writing practice, but while she has a natural ability to bring her poetry and lyrics into the art of rap, she's not likely to give up singing.

Villagante explained that it was her start as a singer that allowed her to "go off on tangents" and achieve more depth with her audience. She observed that often people don't quite catch what's being rapped. With song, she's able to slow the pace of her music and bring attention to her lyrics. "[There's] a lot of variation and range that I can experiment with when I'm on stage ... It's different with every crowd. I really feel it out," said Villagante.

Not only does she have to apply her adaptability to the stages of the music world, Villagante also has to adapt to the different stages presented to her by her roles as an emcee and a young thespian. She explained that her role as an emcee entails "hyping a crowd, gathering people, [and]

giving energy," with the hope of providing insight. However, as a theatre actress, she gained insight and learned how to "commit to [her] emotions ... [and] just enjoy every moment on stage." Her love of teamwork in the theatre bred an epiphany that showed her what "true collaboration" meant, which she in turn elaborated on: "When I was in that team I felt really listened to and ... treasured, just as much as I listen to others and treasure them." Obtaining such mutual respect is a hard-earned feeling, but it's undoubtedly one that Villagante practices on every stage.

In order to fund her art and music, Villagante hosts workshops for youth. She utilizes art spaces to talk about anti-oppression and facilitate creative collaboration. "I'm having tough conversations with youth around difficult subjects that are not usually talked about in a school setting, like racism, homophobia, transphobia, [and] sexism," Villagante described. Further, unlike a school setting, these workshops aren't standardized. In the same spirit as her performances, Villagante adapts to the group. "The great thing about doing workshops with organizations is that they allow me that freedom to really go where the youth want to go," she said with some satisfaction. She's led a range of workshops, from beat-making to discussing local Indigenous topics.

One particularly relevant issue in Indigenous communities across Canada, and a larger national concern, are the murdered or missing Indigenous women. It is a serious matter that Villagante doesn't shy away from. In the remix of her song "Brushing by Heaven's Shoulder" she raps, "Queens dead on the scene / Never forgotten / Forever Missed" in reference to the ongoing tragedy.

Another way Villagante represents anti-oppression exists in the form of a festival. SHE is an "annual festival celebrating self-identifying women of colour, [mixed race], Indigenous [women], black [women], all in music and the art of words." As its founder, Villagante explained that the festival SHE was born when the music video for her song "She" ceased production. Like a phoenix risen from the ashes, SHE created a central space for the segregated communities that converged in Villagante's identity as queer woman of colour.

An article on *The Atlantic's* website postulated "that all-women shows are like affirmative action, neither especially

good nor bad in themselves but a necessary measure in a still-sexist art world.” I asked Villagante if this belief applied to her world. After five and a half years of studying visual arts and art history at the University of British Columbia, she did begin to take notice: “After I graduated, I pursued music more, but all the stages I hit had a lack of queer women of co-

Purchase a digital copy of Kimmortal’s Sincerity at any donation amount at kimmortal.bandcamp.com. 100% of the proceeds will go to the Standing Rock Medic & Healer Council. Kimmortal also has a new music video for “Jungle,” featuring previous SHE performers Missy D and Jillthy. Check it out at youtube.com/kimmortalmusic.

“I really want to feel like all my layers are in my music so I can just be like, ‘listen to my music,’ and that’s actually all of me.”

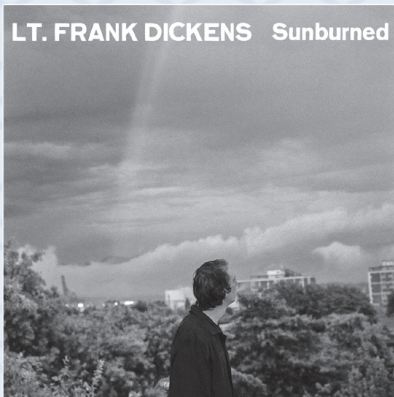
four, or not even queer folks, or not even women of colour.” As she put it, even in a “small bubble of any society, any group of people, it’s never utopic.” But SHE will return in March 2017 and lay pointed fingers, armed to burst bubbles of the soapy and illusory kinds.

Villagante may not be as unbreakable as a diamond but her superhuman passion and energy have given her character substance of the highest order. That said, her presence is softened by a gentle instinct that, while powerful in its own right, exercises inclusivity over anything else: “I want to feel encapsulated in my music. I really want to feel like all my layers are in my music so I can just be like, ‘listen to my music,’ and that’s actually all of me. But that’s a continuous thing. I want to keep making more music that speaks to me and speaks to others, and I want to feel ... family, to build a family with my music.” It’s an honest dream, to be sure, and if Kimmortal lives up to her name, time is on her side.

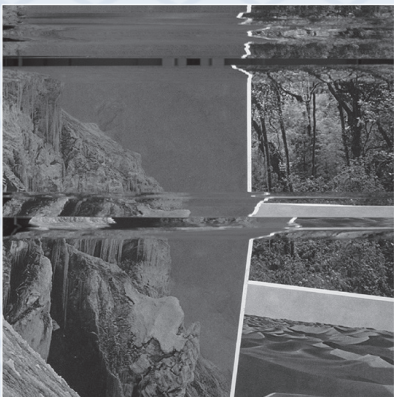
LIVE AT THE WISE * DECEMBER EVENTS SCHEDULE 2016			
SAT DEC 3	ODDFELLOWS MARKET 10AM-4PM WPW (WISE PRO WRESTLING) PRESENTS CHRISTMAS CHAOS	SUN DEC 4	ODDFELLOWS MARKET 10:00AM-4:00PM
MON DEC 5	PETUNIA & THE VIPERS MONDAYS IN THE LOUNGE	THU DEC 8	R.D. CANE ART EXHIBIT IN THE LOUNGE OPENING NIGHT
THU DEC 8	RUBY’S UKES CONCERT 6:30 TO 10:30 IN THE HALL	SAT DEC 10	TABOO REVUE BURLESQUE IN THE HALL 8PM
MON DEC 12	PETUNIA & THE VIPERS MONDAYS IN THE LOUNGE	THU DEC 15	BENEFIT FOR SCOTT VANDELOO
FRI DEC 16	TOM HOLLISTON & FORD PIER LIVING MADE EASY LIVE IN THE WISE LOUNGE	FRI DEC 16	HOLIDAY HUSTLE! BEATROUTE’S CHRISTMAS PARTY: NO SINNER+LOUISE BURNS+THE TANGLERS +LEISURE CLUB+DJ SET by MESA LUNA
SAT DEC 17	2016 HUNKERDOWN XMAS SHOWDOWN! VANCOUVER FILM COMMUNITY MUSIC EVENT	MON DEC 19	PETUNIA & THE VIPERS MONDAYS IN THE LOUNGE
THU DEC 22	BLANCHE NORTON FUNDRAISER: THE MYRTLE FAMILY BAND PETUNIA & THE VIPERS BIG TOP • BLACK GARDENIA GEOFF BERNER • AL MADER	FRI DEC 23	WISE HALL FLEA NIGHT MARKET 8:00PM
MON DEC 26	PETUNIA & THE VIPERS MONDAYS IN THE LOUNGE	SAT DEC 31	NO B.S. NEW YEAR’S EVE PIZZA PARTY! THE DEVIL IN THE WOOD SHACK GOLD STARS ARE FOR SUCKERS RAMBONE & THE WET REALITY THE GODSPOT • DADWEED
TUESDAYS IN THE HALL 7PM (DEC. 6, 13, 20) THE IMPROMPTU ROCK CHOIR			
WEDNESDAYS IN THE HALL 6:30-10:30 (DEC. 14+21) METRO VANCOUVER KINK WORKSHOPS			
DECEMBER’S FEATURED WISE LOUNGE VISUAL ARTIST IS R.D. CANE			
 WISE HALL		1882 ADANAC STREET (AT VICTORIA DRIVE) WWW.WISEHALL.CA	



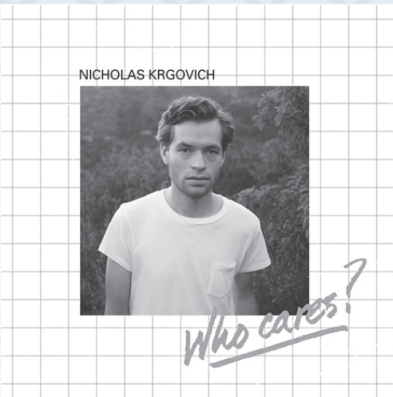
The Cyrillic Typewriter
Your True Embelm



Lt. Frank Dickens
Sunburned



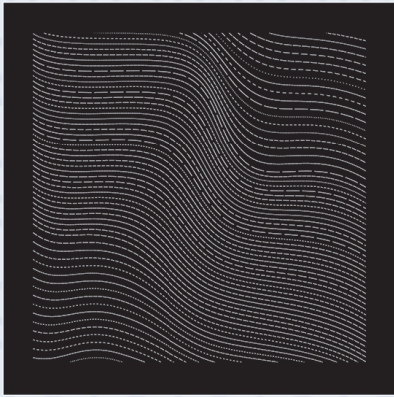
Sarah Davachi
Dominions



Nicholas Krgovich
Who Cares?



Hello Blue Roses
WZO



Loscil
Sine Studies 2



Talvihorros
Discordia

Out now on
JAZ Records

jazrecords.com

Dad Thighs

REAL EMOTIONAL CONTENT

words by Dylan Joyce //
photo by Pat Valade //
illustrations by Taryn Cowling



It's no secret that the emo genre holds an unpleasant connotation for some, but forget about the eyeliner and all of that — let's talk content. Dad Thighs are about community connection, cathartic songwriting, and way more joking around than I had expected. When I showed up to meet the five members of Dad Thighs at their Red Gate practice space, guitarist / vocalist

takes a departure from the twinkly and pop-y tone of our previous EP, as it deals with how to cope with death, and how to be more aware of why we feel what we feel and how we act in times of desperation." Felix adds, "Everyone's done a sad love song, but we want to take that and look at different aspects of it."

In the softer moments, Dad Thighs' sound takes influence from seminal Midwest emo

songs, the dynamic nature of the music shines through with feedback squalls and crunching power chords exhaling into warm, chiming arpeggios and harmonics.

Kyle jumps in to talk about the recording: "I've recorded with Mike four times now, and every time we go into the studio things just come out better than we anticipated." With Felix and Victoria as the principal songwriters, lyrics

I ask Victoria what it's like to perform these songs. "A lot of people come up to me and tell me how nice it is to hear those feelings. One time somebody said it was like a form of therapy for them, which was really wild." For Felix, "it's definitely scary to go up and perform, especially initially, and with every new song you sort of regain that sense of fear, especially when they're so personal. You may know what the song is about, but the audience might not be able to connect."

Dad Thighs have played seven shows since August 2016, but you'll have to look for them in arts spaces and houses. After a memorial show for their friend Gary at the Astoria, they've committed to exclusively playing all-ages shows. "We've become increasingly aware of social injustices and the importance of accessibility, so we decided to play strictly all ages shows," Victoria explains. Kyle adds "We're playing the shows we want to be playing, it's not like we're missing out on any gigs." As for the emo scene in Vancouver, Victoria says, "It's small but growing. With every show we notice more people."

Also important to the group, is playing and promoting bands with women, which confronts an oft-mentioned criticism of the emo genre — that the content is traditionally androcentric. "We love making music, obviously, but we think that the spaces that music occupies are equally as important," says Victoria.

In many ways, the genre of emo represents a rejection of traditional rock 'n' roll posturing. For Dad Thighs this seems to be the perfect vehicle to carry their message, where earnest and candid emotional expression leads to genuine community connection. Whether it's something you rock out to at a show or something you listen to alone in your bedroom, their music is there to help you, and them, through difficult times.

Dad Thighs' The Ghosts I Fear full length comes out on cassette and digitally at dadthighs.bandcamp.com early in the new year.

"A lot of people come up to me and tell me how nice it is to hear those feelings."



Felix and frontperson Victoria were there to greet me. After a short wait for drummer Devon, bassist Jill, and guitarist Kyle, we settled into the couches for a chat.

The group first came together in 2013 as a slot filler for a showcase of women musicians organized by Victoria at the now-closed NINES Culture Club. However, a number of lineup changes and some tumultuous personal struggles resulted in a 1.5-year hiatus. In January 2016, they released their first EP *The Past Three Years* to wrap up that part of their history, and now they have a debut album coming out January 2017.

For the new album, *The Ghosts I Fear*, the band have taken a more mature, nuanced and self-reflective approach. Victoria explains, "This release

bands like American Football, and when things get loud they lean more towards the post-hardcore. We talk back and forth about the nebulous subject of genre and settle somewhere between sad punk, emotive-rock, and as Kyle puts it, "Dad Thighs, the regular rock band."

Recorded over three sessions with Michael Kraushaar at Bully's Studios, the new album is imbued with the energy of a live set and a palpable sense of urgency. Felix tells me, "We tried to record our set as one coherent piece so each song flows into the next." The results have interludes of pounding drums and blaring guitar noise flowing into standout tracks like the sprawling "Sometimes" and the heartbreaking "Of Summer." On these longer

and progressions are brought to the table and the band gets together to jam on them. Felix summarizes, "We, like, make them sweet."

It occurs to me that lyrics in certain genres can be relatively "low stakes," where the songs don't require the author to truly reveal anything personal about themselves. That isn't the case with Dad Thighs. The themes of the album can be heavy, dealing with everything from coping with death to emotional self-awareness. "Of Summer" in particular deals with the struggles of Victoria's great grandmother "imprisoned by life's cruel hand." She explains, "Women rarely have a say in the matter, specifically my great grandmother living through two wars in Indonesia, raising 11 children and emigrating to Canada."



THE EVAPORATORS
OGOPOGO PUNK!
LP & DIGITAL



MONOMYTH
HAPPY POP FAMILY
LP & CASSETTE & DIGITAL



HEAVEN FOR REAL
KILL YOUR MEMORY
LP & CASSETTE & DIGITAL

JAY ARNER
JAY II
LP & CASSETTE & CD & DIGITAL

SUPERMOON
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CITR POP ALLIANCE
VOL 4
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So, you're in a band. You've got a good setlist together, your stage banter doesn't suck too much anymore, and the tote bags you screen printed in your basement actually turned out okay. What's next? Well, considering you've played the only bar in town every Thursday for the past year, it's probably about time you do what every moderately successful Canadian band does — get the hell out of here and head south. But there's a catch: as of December 20, those of us north of the border looking to tour across the USA are going to have to cough up a lot more cash to do it. The cost of a work permit is going up by 42% just before the holidays, jumping from \$325 USD to \$460 USD per person. That means in order to take your groundbreaking 12-piece Boy George tribute band on the road, everyone from the musicians, to the crew, to the inevitably large hair and makeup department will need to spend upwards of \$620 CAN to do it.

If this sounds exorbitant to you, that's because it is. While the fee increase may be paltry to bigger acts, this change could be downright prohibitive for independent and lesser-known musicians looking to accrue a greater fanbase. However, great minds at Discorder and throughout the local music community have come together to tackle this problem, sharing their experience, their intellect, and their secrets, to bring you...

HOW TO PLAY SHOWS IN AMERICA WITHOUT GOING BROKE FIRST

WORDS BY ELIJAH TEED // ILLUSTRATIONS BY JULIA IREDALE

Booking

For some, booking shows covertly will be the easiest part of the process. If you're the kind of person that finds talking with other musicians an enriching and rewarding experience, and not a harrowing process that makes you feel like never initiating a conversation again, then chances are you'll do well at this. Do your best to adopt an American band when they come up to play a show in your hometown. Help them with booking a show in Canada, maybe offer them a place to crash during their stay, and chances are they'll do the same for you. Obviously this type of networking is most easily done when you already have a contacts list filled with trendy American bands, but if your weekend ritual of mindlessly watching Netflix documentaries while flipping through your Explore Page has left you with no one to reach out to, it's time to change your reclusive ways. Force yourself to go out to a show where unknown acts from the States pepper the bill, and start striking up conversations. With any luck, they or someone they know will need as much help booking a show as you do, and you can go from there. Making connections is key to finding a place to play when you're far from home, especially if you don't want to go through the hassle of booking through a venue (and if you're trying to avoid getting a work permit in the first place, you probably don't).

Promotion

Better start consulting with your deity of choice now, because you're going to need all the help you can get if you want to promote a clandestine show. Without a legit promoter, nobody is going to put up the posters you so carefully designed instead of finishing your paper / spending time with your family / whatever. Knowing and communicating with other bands is your best bet for getting anyone to notice you, so once you have a show lined up, try to sandwich your set in between two beloved local acts. With any luck, they may take pity on you and give your band a shout out on social media. This is definitely the grimmest part of the process, but you're probably used to it from playing to crowds of nine people at home anyway.

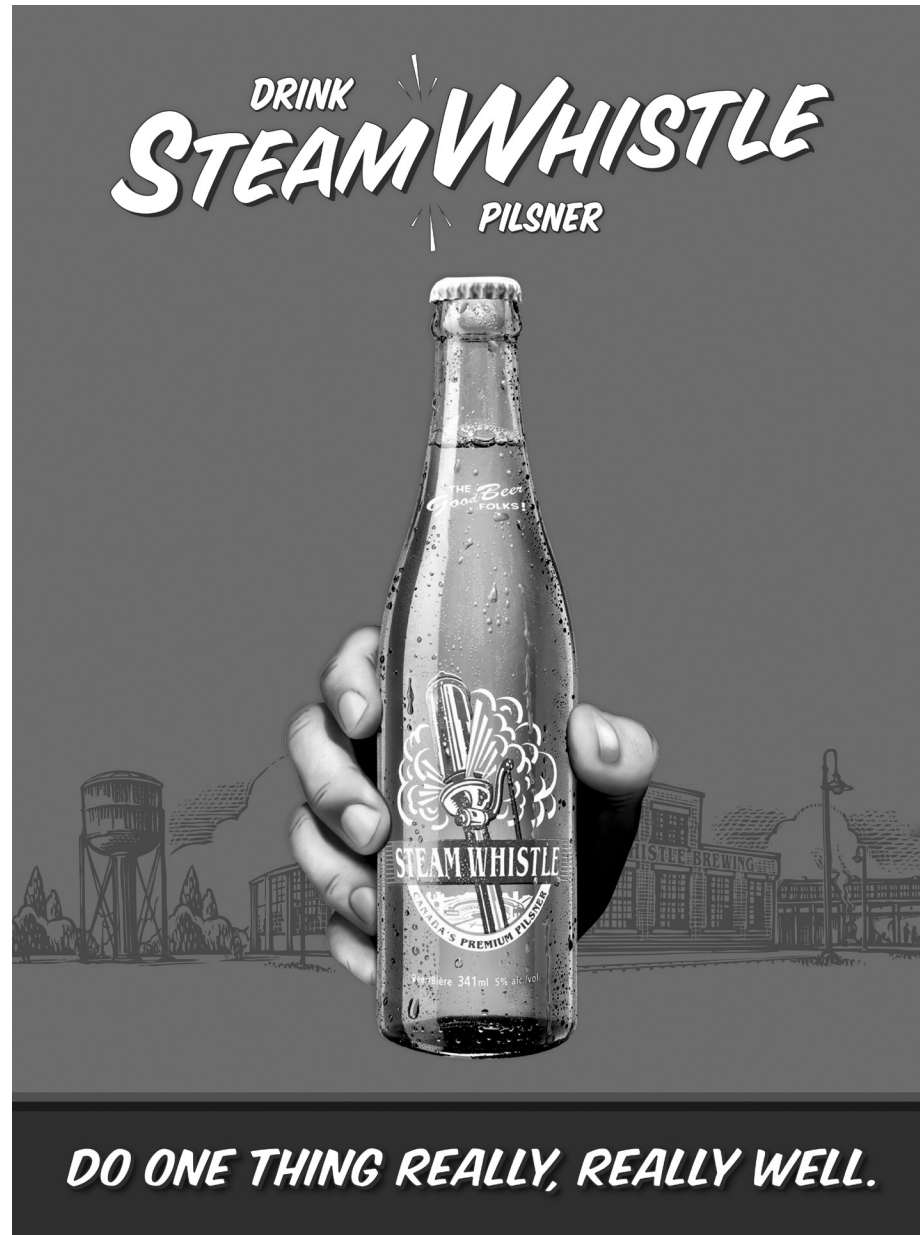
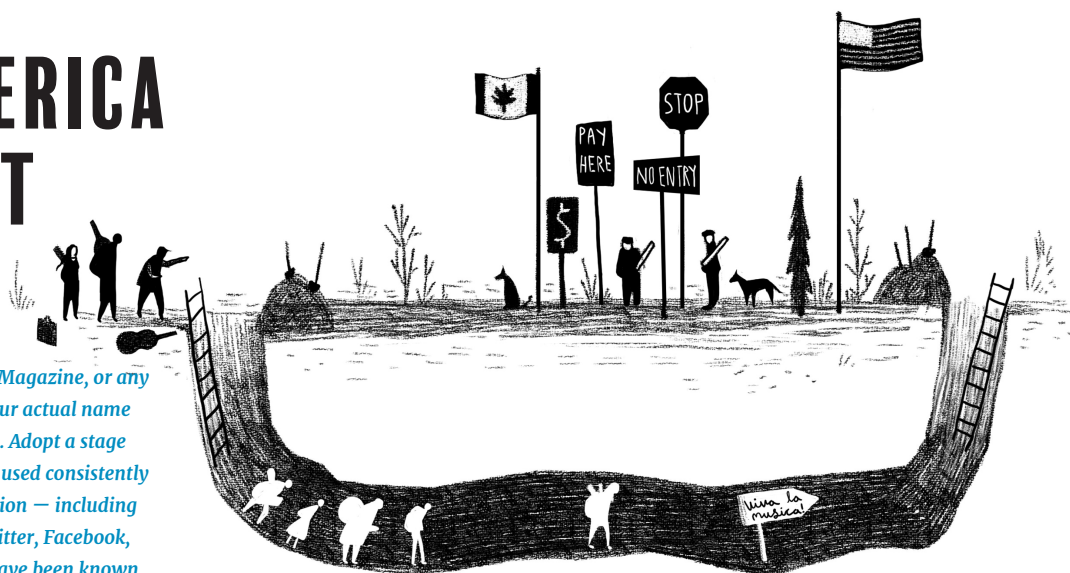
EDITOR'S NOTE: Don't let Discorder Magazine, or any publication in print or online publish your actual name if you intend to tour to the United States. Adopt a stage name, and make sure the pseudonym is used consistently across all your social media and promotion — including Bandcamp, Soundcloud, Instagram, Twitter, Facebook, Snapchat, whateverrrr. Border guards have been known to do a quick Internet search of suspected musicians. If you have shared your full name with Discorder in the past and want it removed from the online archive, email editor.discorder@citir.ca.

Equipment

If you've followed steps 1 and 2, chances are you can borrow equipment from whoever is helping you out in the USA. As to why a group of "alternative types" are all travelling down in a van together? You're going camping; you're seeing a concert; you're checking out the Space Needle or some other banal landmark — take your pick. If you absolutely must bring your own gear, you can say you're going to record, but that's liable to its own potential pitfalls. Merch is probably best avoided unless you're bringing very small quantities. No one goes "camping" with 100 t-shirts that all say "Your Shitty Band Name Here" on them. Also, if you're not crossing the border near to where your license plate is registered (British Columbia to Michigan instead of British Columbia to Washington, for example), have fun with the cavity search.

In brief, playing a show or even going on tour without a license is certainly feasible, but it's not easy. It involves a lot of time, preparation, creativity, and yes, even friend-making. If you can't afford the ridiculous price for a work permit, we hope this list brings you some comfort — but let's be honest, you'll probably just get your parents to cover it anyway.

Huge thank-you to RMC and Becky for helping put together this how-to.



ON THE AIR

STORY STORY LIE

interview by Courtney Heffernan // photo by Sara Baar // illustration by Maia Boakye



As the host of *Story Story Lie*, Jo Dworschak has created an interactive storytelling game show and radio show that reflects her love of storytelling as much as reflecting her passion for fostering community. Dworschak's commitment to her values is apparent even in her management of the business side of *Story Story Lie*. She won't host it at licensed venues to keep the event open to parents and teenagers wanting to connect over local performing arts. As it goes into its sixth month, Dworschak is looking to make *Story Story Lie* even bigger. Part of this involves further staking her claim to offer the best game show prizes in the city, from '70s slow cookers to '90s fondue makers. But let's get back to the beginning.

DISORDER MAGAZINE: How did you come up with the show's concept?

JO DWORSCHAK: It [came] from my son telling me [about] Two Truths and a Lie. I thought, 'Wow, I wonder if that was done with stories?' I do quite a bit of storytelling and there are so many stories I hear that seem like they're lies. Sometimes the truth seems so messed up that you'd never believe it's real. Those are the kind of stories I want to get on the show.

For *Story Story Lie*, I wanted to find a way to [include] Vancouver's poets, comedians and storytellers, and just other performing art media and have them all kind of pushed together, because they don't really interact that much. I wanted to have a fun show where people in the audience could interact with the performers.

DM: Is the show something you had been thinking about for a while?

JD: Well, no. The idea of producing a show really terrified me, and I said I would never, ever do it. But I love

being on stage and I've always loved the idea of being a game show host.

I thought of it first as being a podcast-radio show and [then] having it become a live show. But I didn't expect the live show to go as well. Now it is selling out every time. And it's just amazing.

DM: How would you say this is an East Van show?

JD: I think that Commercial Drive has a different feeling from the rest of Vancouver. It feels more community based. There is a great mix of people. You've got some business people, you've got some hipsters, you've got — whatever, everything. I wanted to bring that to the show, to have that variety. You can come wearing a tutu and blue lipstick. No one's going to say anything about it. That's very important to me. Plus, the host is a queer tattooed chick with short hair!

DM: So how did you get involved with broadcasting in the first place?

JD: In December of 2015, I was like, 'Yeah, I think I want to start a podcast.' A half an hour after saying that I got a message from Carrie Sully, who's on *Fruit Salad* [on Vancouver Co-op Radio], asking if I wanted to join.

DM: Then once you got involved with Co-op, it seemed a little more natural to go and create a podcast?

JD: Yeah. I gave myself six months to get used to broadcasting and operating before starting the other show.

DM: How does the concept of independent media manifest in *Story Story Lie*?

JD: The fact that we're new and we manage to get air-time from CiTR — I'm definitely grateful. That wouldn't necessarily happen with mass recorded media. They wouldn't be as willing to take a chance on something like this. I think that part of it is, to me, fairly East Vancouver. [That] and having the diversity of voice.

DM: How do you hope to proceed in the future with this?

JD: I want to travel the show. So I'd like it to be a bigger monthly show in Vancouver and then also have it pop up in West Vancouver, Delta, Maple Ridge, Chilliwack and Kelowna, and start branching out a little more with it.

DM: I love that idea.

JD: Yeah, and have the podcast be bigger and get more stories. It would be really fun.

DM: Anything else you want to add?

JD: Come see the live show and listen to the podcast! And if you have a weird story, let me know.



Story Story Lie airs on CiTR 101.9FM every other Monday from 6-6:30pm, and the next live show is December 10 at Café Deux Soleils. Starting January 2017 *Story Story Lie* will be every second Friday of the month at Café Deux Soleils. More information at facebook.com/StoryStoryLie, and to submit your stories email storystorylie@gmail.com.

The Astoria

CONCERTS

THURSDAY DECEMBER 1
GHOUL OGROEM
PYRAMIDION PRECIOUS DUDES

SATURDAY DECEMBER 3
THE VELVETEINS (AB) ILLACUDA
WISHKICKER BRIDAL PARTY

SUNDAY DECEMBER 4
THE KILLING FLOOR BLUES BAND
THE REMEDIALS GODSPOT

THURSDAY DECEMBER 8
LITTLE BIRD TRASHCAN PANDA
THE SHACKLES JESSE STEWART

TUESDAY DEC 20 + TUESDAY JAN 10
ART ROCK

THURSDAY JANUARY 5
WEIRD CANDLE PSYCHIC POLLUTION
SHITLORD FUCKERMAN THONG (PDX)

SATURDAY JANUARY 7
HISSING (SEA) INFERNAL COIL
CEREMONIAL BLOODBATH
RADIOACTIVE VOMIT

FRIDAY JANUARY 20
KANGA WIRE SPINE ACTORS
ADRIAN H DJ SEAN REVERON

DANCE PARTIES + MORE

FRIDAY DECEMBER 2
GIGANTIC! THE EAST VAN 90S PARTY
ALL 90S HITS, HIP HOP, POP, BRITPOP, ALT

TUESDAY DECEMBER 6
BLANKET FORT COMEDY SHOW

FRIDAY DECEMBER 9
BANGERS + TRASH DANCE PARTY
HIP HOP + MODERN/RETRO POP

SATURDAY DECEMBER 10
LIVE FAST! PUNK NIGHT
PUNK, POWERPOP, POSTPUNK, HAIR METAL

FRIDAY DECEMBER 16
HOLY: A BENEFIT RAP NIGHT FOR BLACK
LIVES MATTER

SATURDAY DEC 17 + FRIDAY JAN 13
THE DARK EIGHTIES DANCE PARTY
CULT 80S HITS, GOTH, POST-PUNK, NEW WAVE

FRIDAY DECEMBER 23
A SOULFUL CHRISTMAS DANCE PARTY
PRESENTED BY BURNING HEARTS SOUL CLUB

SATURDAY DEC 31 + FRIDAY JAN 27
RENT CHEQUE
AMATEUR STRIP NIGHT

WEDNESDAY NIGHTS
KARAOKE

CiTR 101.9fm PROGRAM GUIDE

DISORDER RECOMMENDS LISTENING TO CiTR EVERYDAY

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday	
6 AM				CiTR GHOST MIX	AURAL TENTACLES			6 AM
7 AM	CiTR GHOST MIX	PACIFIC PICKIN'	CiTR GHOST MIX	OFF THE BEAT AND PATH	CiTR GHOST MIX	CiTR GHOST MIX	BEPI CRESPIAN PRESENTS	7 AM
8 AM				CANADALAND (SYNDICATED)	CITED!			8 AM
9 AM	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	THE COMMUNITY LIVING SHOW	STUDENT FILL-IN		STUDENT FILL-IN	9 AM
10 AM				A FACE FOR RADIO	WIZE MEN			10 AM
11 AM	ALL ACCESS PASS	STUDENT FILL-IN	POP DRONES	ROCKET FROM RUSSIA	THE REEL WHIRLED		SHOOKSHOOKTA	11 AM
12 PM	SYNCHRONICITY	MORNING AFTER SHOW	THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION		12 PM
1 PM		STUDENT FILL-IN	PERMANENT RAIN	UNCEDD AIRWAVES	COMMERCE UNCENSORED	FRESH SLICE		1 PM
2 PM	PARTS UNKNOWN	PARTICLES & WAVES	MUZAK FOR THE OBSERVANT	STUDENT FILL-IN	RADIO ZERO			2 PM
3 PM	THE BURROW	RADIO FREE THINKER	KEW IT UP	ASTROTALK				3 PM
4 PM	LITTLE BIT OF SOUL	TEXTBOOK	VIBES AND STUFF	SIMORGH	NARDWUAR PRESENTS	CODE BLUE	LA FIESTA	4 PM
5 PM	THE LEO RAMIREZ SHOW	DISORDER RADIO	ARTS REPORT	BABE WAVES	NEWS 101	MANTRA	CHTHONIC BOOM!	5 PM
6 PM	STORY STORY LIE	STUDENT FILL IN		SHARING SCIENCE	RIP RADIO			6 PM
7 PM	EXPLODING HEAD MOVIES			INNER SPACE	SAMS QUANTCH'S HIDEAWAY			7 PM
8 PM		INSIDE OUT	MIX CASSETTE	SOUL SANDWICH	AFRICAN RHYTHMS	SOCA STORM	RHYTHMS INDIA	8 PM
9 PM			WHITE NOISE	LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL	SYNAPTIC SANDWICH		9 PM
10 PM	THE JAZZ SHOW	CRIMES & TREASONS	THE HEADQUARTERS	CANADA POST ROCK			TRANCENDANCE	10 PM
11 PM		STRANDED: CAN/AUS MUSIC SHOW	THE SCREEN GIRLS	COPY / PASTE	THE MEDICINE SHOW			11 PM
12 AM						RANDOPHONIC		12 AM
1 AM	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	AURAL TENTACLES	THE LATE NIGHT SHOW		CiTR GHOST MIX	1 AM
2 AM						THE ABSOLUTE VALUE OF INSOMNIA		2 AM
LATE NIGHT								LATE NIGHT

CARIBBEAN

SOCA STORM
SAT. 8 PM
DJ SOCA Conductor delivers the latest SOCA music tracks out of the Caribbean. This party music will make you jump out of your seat. This show is the first of its kind here on CiTR and is the perfect music to get you in the mood to go out partying! It's Saturday, watch out STORM COMING!!!!

CINEMATIC

EXPLODING HEAD MOVIES
MON. 7 PM
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.

DANCE / ELECTRONIC

COPY/PASTE
THU. 11 PM
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.

INNER SPACE
ALTERNATING WED. 6:30 PM
Dedicated to underground electronic music, both experimental and dance-oriented. Live DJ sets and guests throughout.

INSIDE OUT
TUE. 8 PM
Inside Out is a weekly radio show from 8-9pm (PST) every Tuesday night on 101.9FM in Vancouver, Canada that plays Dance music

THE LATE NIGHT SHOW

FRI. 12:30 AM
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 play TZM broadcasts, beginning at 6 a.m.

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

MIX CASSETTE
WED. 8 PM
A panopoly of songs, including the freshest riddims and sweetest tunes, hanging together, in a throwback suite. Which harkens back to the days when we made mix cassettes for each other (cDs too), and relished in the possibilities of merging the best moments from our favourite albums.

TECHNO PROGRESSIVO
ALTERNATING SUN. 8 PM
A mix of the latest house music, tech-house, prog-house, and techno.

TRANCENDANCE
SUN. 9 PM
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, 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, Ovnmoon, 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.

DRAMA / POETRY

SKALD'S HALL
FRI. 9 PM
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.

ECLECTIC

A FACE FOR RADIO
THU. 10 AM
A show about music with interludes about nothing. From Punk to Indie Rock and beyond.

ARE YOU AWARE
ALTERNATING THU. 6 PM
Celebrating the message behind the music: profiling music and musicians that take the route of positive action over apathy.

AURAL TENTACLES
THU. 12 AM
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

BREAKFAST WITH THE BROWNS
MON. 8 AM
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. 5 PM
A show dedicated to playing psychedelic music from parts of the spectrum (rock, pop, electronic) as well as garage and noise rock.

LIVE FROM THUNDERBIRD RADIO HELL
THU. 9 PM
Jan 5: Future Star, Jan 19: Sparklefuzz, Jan 26: Manhands, Feb 2: Jo Passed

THE MEDICINE SHOW

FRI. 11 PM
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.

THE MORNING AFTER SHOW
TUE. 11:30 AM
The Morning After Show every Tuesday at 11:30(am). 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.

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

RANDOPHONIC
SAT. 11 PM
Randophonic has no concept of genre, style, political boundaries or even space-time relevance. Though we have been known to play pretty much anything by anybody (as long as it's good), we do often fix our focus on a long running series, the latest of which (due to premiere in April-2016) is The Solid Time of Change (aka the 661 Greatest Records of the Progressive Rock Era -- 1965-79) And we're not afraid of noise.

THE SHAKESPEARE SHOW
WED. 12 PM
Dan Shakespeare is here with music for your ear. Kick back with gems of the previous years.

SOUL SANDWICH
THU. 8 PM
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. It beats Subway.

SUBURBAN JUNGLE
WED. 8 AM
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.

ETHIOPIAN

SHOOKSHOOKTA
SUN. 10 AM
A program targeted to Ethiopian people that encourages education and personal development.

EXPERIMENTAL

BEPI CRESPIAN PRESENTS
SUN. 6 AM
Tune in for experimental and difficult music to start off your Sunday, or finish off your Saturday night.

KEW IT UP
WED. 3 PM
Fight-or-flight music. Radio essays and travesties: Sonic Cateschism / half-baked philosophy and criticism. Experimental, Electronica, Post-Punk, Industrial, Noise : ad-nauseum

MORE THAN HUMAN
SUN. 7 PM
Strange and wonderful electronic sounds from the past, present, and future with host Gareth Moses. Music from parallel worlds.

NIGHTDRIVE 95
SAT. 7PM
Plug NIGHTDRIVE95 directly into your synapses and immediately receive your weekly dose of dreamy, ethereal, vaporwave tones fresh from the web. Ideal music for driving down the Pacific Coast Highway in your Geo Tracker, sipping a Crystal Pepsi by the pool, or shopping for bootleg Sega Saturn games at a Hong Kong night market. Experience yesterday's tomorrow, today!

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

GENERATIVE

THE ABSOLUTE VALUE OF INSOMNIA
SAT. 2 AM
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.

HIP HOP

COMMERCE UNCENSORED
THU. 1 PM

CRIMES & TREASONS

TUE. 9 PM
The Headquarters for Vancouver's undercover hip hop, R&B, soul, and EDM scene.

THE HEADQUARTERS
WED. 10 PM
Uncensored Hip-Hop & Trill \$h*t. Hosted by Jamal Steeles, Homeboy Jules, Relly Reils, LuckyRich & horsepowar. Website: www.crimesandtreasons.com Email: dj@crimesandtreasons.com

SEAN HARBOTTLE'S HIPPIITY HOPPITY BRIGADE
FRI. 6 PM

Do you love dope beats and flaming hot bars? Yes? Would you still love them if you had an earnest but ultimately annoyingly British dude spinning the decks? Still yes? Really? If so, join Sean Harbottles Hippy Hoppity Brigade for a marriage of old classics, new classics, and everything in between.

THE SCREEN GIRLS
WED. 11 PM
Once a month, 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 AND STUFF
WED. 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, DJ Brnatt will be bringing the east coast to the west coast throughout the show. We will have you reminiscing about the good ol' times with Vibes and Stuff every week!! SQUAAAA

INDIAN

RHYTHMS INDIA
ALTERNATING SUN. 8 PM
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.

JAZZ

THE JAZZ SHOW
MON. 9 PM
Dec. 5: Tonight one of the all-time finest Jazz guitar players, Talmadge "Tal" Farlow. A self taught master in a perfect setting with just bass and piano. "The Swinging Guitar of Tal Farlow" is as refreshing as a trip up the mountain.

Dec.12: One of the finest tenor saxophonists to emerge from Chicago and one of the most easily recognizable. Clifford Jordan is front and center in a quartet setting with the great Cedar Walton on piano, Teddy Smith on bass and J.C.Moses on drums providing Jordan with a loose and swinging backdrop for one of his best outings. "Bearcat"

Dec. 19: Our last show before a two week break for Christmas and the New Year. The Jazz Show tradition continues with the legendary summit meeting of Miles Davis, Milt Jackson and Thelonious Monk and Company recorded on Christmas Eve of 1954. The "Bags' Groove Session" plus a host of Jazz Yuletide goodies and the annual appearance of Lord Buckley's "Scrooge". Gavin Walker and The Jazz Show wishes everyone the best of the Christmas Season and a very Happy New Year. See you on January 9, 2017.

2017

Jan.9: We commence the New Year with Herbie Hancock's timeless and classic album "Maiden Voyage" one of the most perfect Jazz recordings ever created. Herbie with trumpeter Freddie Hubbard and tenor saxophonist George Coleman, bassist Ron Carter and drum genius Tony Williams.

Jan 16: Art Blakey's Jazz Messengers with Freddie Hubbard, Wayne Shorter, Cedar Walton and bassist Reginald Workman in their last studio recording for Blue Note Records. This date captures the Jazz Messengers on their most powerful date, a moment in time. "Free For All" ranks with the best!

Jan 23: Bandleader Stan Kenton made a variety of recordings of just about every possible musical style but a perennial favourite in Kenton's vast legacy is tonight's Jazz Feature: "Cuban Fire!" This great edition of the Kenton band and the 7 movement suite by composer Johnny Richards brings out the best of everyone. Great soloists and great music. Caliente!

Jan 30: Thelonious Monk and his Quartet with tenor saxophonist Charlie Rouse in Mr. Monk's final recording for Columbia Records with his working group. Unlike many of his recordings over the 60s, Monk presents 4 brand new compositions to this date. 2 older Monk works are here as well plus an obscure standard. One of the Monk tunes features new lyrics composed sung by the legendary Jon Hendricks. A Monk masterpiece: "Underground"!

LITTLE BIT OF SOUL
MON. 4 PM
Old recordings of jazz, swing, big band, blues, oldies, and motown.

■ **LATIN AMERICAN**

EL SONIDO
ALTERNATING THU. 6 PM

LA FIESTA
ALTERNATING SUN. 3 PM
Salsa, Bachata, Merengue, Latin House, and Reggaeton with your host Gspot DJ.

THE LEO RAMIREZ SHOW
MON. 5 PM
The best mix of Latin American music
Email: leoramirez@canada.com

■ **LOUD**

FLEX YOUR HEAD
TUE. 6 PM
Punk rock and hardcore since 1989.
Bands and guests from around the world.

POWERCHORD
SAT. 1 PM
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.

■ **PERSIAN**

SIMORGH
THUR. 4 PM
Simorgh Radio is devoted to the education and literacy for the Persian speaking communities and those interested in connecting to Persian oral and written literature. Simorgh takes you through a journey of ecological sustainability evolving within cultural and social literacy. Simorgh the mythological multiplicity of tale-figures, lands-in as your mythological narrator in the storyland; the contingent space of beings, connecting Persian peoples within and to Indigenous peoples.

■ **PUNK**

ROCKET FROM RUSSIA
THU. 11 AM
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: rocketfromrussiacity@gmail.com. Facebook: https://www.facebook.com/RocketFromRussia. Twitter: http://twitter.com/tima_tzar.

GENERATION ANNIHILATION
SAT. 12 PM
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/

■ **REGGAE**

THE ROCKERS SHOW
SUN. 12 PM
Reggae inna all styles and fashion.

■ **ROCK / POP / INDIE**

THE BURROW
MON. 3 PM
Noise Rock, Alternative, Post-Rock, with a nice blend of old 'classics' and newer releases. Interviews and live performances.

CANADA POST-ROCK
FRI. 10 PM
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.

DAVE RADIO WITH RADIO DAVE
FRI. 12 PM
Your noon-hour guide to what's happening in Music and Theatre in Vancouver. Lots of tunes and talk.

DUNCAN'S DONUTS
THU. 12 PM
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts. http://duncansdonuts.wordpress.com.

FRESH SLICE
FRI. 1 PM
Fresh Slice, where tunes are hot, and talk is cheesy. Pop, rock, DIY, pop-punk.

MUZAK FOR THE OBSERVANT
WED. 2 PM
A program focusing on the week's highlights from CiTR's Music Department. Plus: live in-studio performances and artist interviews!

PARTICLES AND WAVES
TUES. 2 PM
Much like the quantum theory which inspired its name, the content of Particles and Waves defies definition until directly observed, and can produce unexpected results—local indie, sci-fi prog rock, classic soul, obscure soundtracks, Toto's deep cuts, and everything in between. Join Mia every Tuesday at 2pm for a quirky journey through music that will delight and intrigue.

PARTS UNKNOWN
MON. 1 PM
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 PERMANENT RAIN RADIO
ALTERNATING TUES. 1 PM
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. thepermanentrainpress.com

SAMSQUANTCH'S HIDEAWAY
ALTERNATING WED. 6:30 PM
All-Canadian music with a focus on indie-rock/pop.
Email: anitabinder@hotmail.com.

STRANDED: THE AUSTRALIAN-CANADIAN MUSIC SHOW
TUE. 11 PM
Join your host Matthew for a weekly mix of exciting sounds, past and present, from his Australian homeland. And journey with him as he features fresh tunes and explores the alternative musical heritage of Canada.

WIZE MEN
FRI.10 AM
Watch and wonder as Austin begins to unravel the intricate world of environmental science right in front of your earz. Austin's taste in music has been praised among the deities as the finest and most refined in all the land. So trust in Austin as you surrender your ears every Friday morning

■ **ROOTS / FOLK / BLUES**

BLOOD ON THE SADDLE
ALTERNATING SUN. 3 PM
Real cowshit-caught-in- yer-boots country.

CODE BLUE
SAT. 3 PM
From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy, and Paul. Email: codeblue@yahoo.com

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

THE SATURDAY EDGE
SAT. 8 AM
A personal guide to world and roots music—with African, Latin, and European music in the first half, followed by Celtic, blues, songwriters, Cajun, and whatever else fits!
Email: stevedge3@mac.com

■ **RUSSIAN**

NASHA VOLNA
SAT. 6 PM
News, arts, entertainment and music for the Russian community, local and abroad.
Website: nashavolna.ca

■ **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

■ **SPORTS**

THUNDERBIRD EYE
THU. 3:30PM
The inside edge on the latest UBC Thunderbirds varsity teams' news and results.

■ **SOUL / R&B**

AFRICAN RHYTHMS
FRI. 7:30 PM
Your Host, David Love Jones, plays a heavyweight selection of classics from the past, present, and future. This includes jazz, soul, hip-hop, Afro-Latin, funk, and eclectic Brazilian rhythms. There are also interviews with local and international artists. Truly, a radio show with international flavor.Genre: Dance

■ **TALK**

ALL ACCESS PASS
MON. 11 AM
CiTR Accessibility Collective's new radio show. We talk about equity, inclusion, and accessibility for people with diverse abilities, on campus and beyond. Tune in every week for interviews, music, news, events, and awesome dialogue.

ARTS REPORT
WED. 5 PM
The Arts Report on CiTR brings you the latest and upcoming in local arts in Vancouver from a volunteer run team that likes to get weird! Based

primarily in Vancouver, BC, your show hosts (Ashley and Christine) are on the airwaves on CiTR Radio 101.9FM, Wednesdays from 5-6pm. The Arts Report also uploads special broadcasts in the form of web podcasts on their Mixcloud (https://www.mixcloud.com/ArtsReport_CiTR/) and blog (http://www.citr.ca/radio/arts-report/). Get your daily dose of the latest in the arts and culture scene in Vancouver by tuning in to the Arts Report!

ASTROTALK
THU. 3 PM
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...

BABE WAVES
FRI. 6 PM
Babe Waves is CiTR's Gender Empowerment Collective's radio show. Jazzed women-identifying and non-binary folks sit around and talk music, art, politics, current events and much more. Tune in, follow them on social media, or get involved!

CANADALAND (SYNDICATED)
THU. 8 AM
Podcast hosted by Jesse Brown that focuses on media criticism as well as news, politics, and investigative reporting. Website also has text essays and articles.

CITED!
FRI. 8 AM
Cited is an award winning radio program and podcast about research and higher education from the academy itself—the first of it's kind. Produced by Sam Fenn and Gordon Katic out of UBC.

THE COMMUNITY LIVING SHOW
THU. 9 AM
This show is produced by the disabled community and showcases special guests and artists. The focus is on a positive outlook on programs and events for the entire community. We showcase BC Self Advocates and feature interviews with people with special needs. Hosted by Kelly Reaburn, Michael Rubbin Clogs and Friends.

DISCORDER RADIO
TUE. 5 PM
Produced by the Discorder On Air Collective, this show covers content in the magazine and beyond. Coordinated by Claire Bailey, Matt Muse, and Jordan Wade.
E-mail discorder.radio@citr.ca to get involved.

NEWS 101
FRI. 5 PM
Vancouver's only live, volunteer-produced, student and community newscast. Tune in to hear an independent perspective of what's going on in the world how it affects you. News 101 covers current affairs ranging from the local to the international.

NOW WE'RE TALKING
SUN. 6 PM
Now We're Talking features interviews that will capture your imagination (or at least prevent you from frantically changing the frequency on your radio).

OFF THE BEAT AND PATH
THU. 7 AM
Host Issa Arrian, introduces you to his various interest through his unique lens.From news, pop culture, to sports. Issa will surely have an interesting take, that is undeniable.

QUEER FM VANCOUVER: RELOADED
TUE. 8 AM
Dedicated to the gay, lesbian, bisexual and transexual communities of Vancouver. Lots of human interest features, background on current issues and great music.
queerfmvancouver@gmail.com

RADIO FREE THINKER
TUE. 3 PM
Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis.

THE REEL WHIRLED
FRI. 11 AM
The Reel Whirled is an hour long adventure through the world of film focused around the UBC Film Society's scheduled programming where we connect with campus organizations and local cinematic events to talk about films and stuff.

RIP RADIO
ALTERNATING WED. 6 PM
On RIP Radio, each episode will feature the story of a deceased artist highlighting the influence their art still has on music today. Tune in every two weeks for interviews, music, and talk on the stories of late great musicians.

SHARING SCIENCE
WED. 6 PM
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.

STORY STORY LIE
ALTERNATING MON. 6PM
Story Story Lie, the storytelling game show that encourages you to judge and mistrust everyone!

Each episode, we bring you two stories and one lie. Can you tell who the liar is? Recorded live in Vancouver, this live storytelling event happens monthly all over East Vancouver. Hosted by the almost always honest Jo Dworschak, check us out on Facebook for tickets and more info.

SYNCHRONICITY
MON. 12 PM
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!

TEXTBOOK
TUE. 3 PM
Textbook (FKA The Student Special Hour) is a student show covering textbook (and not so textbook) approaches to living as a student. The show is composed of three segments: -Feature Interview with a student club/initiative -Student storytelling -"Tell Me About Your Paper"
Hosted by Josh Gabert-Doyon, CiTR's student programming coordinator!

UBC ARTS ON AIR
ALTERNATING MON. 6:30 PM
Listen to the top writers, philosophers, researchers, singers and actors in the Humanities, Social Sciences and Creative and Performing Arts at UBC. Provocative interviews, expert commentary and the latest updates from the Faculty of Arts make for an informative and entertaining segment.

UNCEDDED AIRWAVES
WED. 1 PM
Unceded Airwaves is a radio show produced by CiTR's Indigenous Collective. The team is comprised of both Indigenous and non-Indigenous people who are passionate about radio, alternative media and Indigenous topics and issues. We are committed to centering the voices of Native people and offering alternative narratives that empower Native people and their stories. We recognize that media has often been used as a tool to subordinate or appropriate native voices and we are committed to not replicating these dynamics.

WHITE NOISE
WED. 9 PM
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.
Email: whitenoiseUBC@gmail.com



BECOME A MEMBER AND GET SOME SWEET DEALS WITH OUR FRIENDS! GET OUR CUTE LITTLE CARD BY BECOMING A MEMBER OF CiTR, DONATING TO OUR FUNDRIVE, OR SIMPLY BUYING ONE FOR \$15!

WESTSIDE/UBC	DOWNTOWN
AUSTRALIAN BOOT COMPANY \$30 off Blindstones and RM Williams	BEATSTREET RECORDS 10% off used vinyl
BANYEN BOOKS AND SOUND 10% off	COMMUNITY THRIFT AND VINTAGE 10% off
THE BIKE KITCHEN 10% off new parts and accessories	THE FALL TATTOOING 10% off
DENTRY'S IRISH GRILL \$8.99 wings, \$11.99 pitchers, \$9.99 burgers	LITTLE SISTERS BOOK AND ART EMPORIUM 10% off
FRESH IS BEST SALSA 10% off	PACIFIC CINÉMATHEQUE 1 free bag of popcorn
ON THE FRINGE HAIR DESIGN 10% off (does not stack with UBC student discount)	SELECTOR'S RECORDS 10% off everything
STORMCROW ALEHOUSE 10% off	SIKORA'S CLASSICAL RECORDS 10% off
RUFUS GUITAR SHOP 10% off everything but instruments and amps	VINYL RECORDS 15% off used vinyl, 10% off new
TAPESTRY MUSIC 10% off	COMMERCIAL DRIVE
UBC BOOKSTORE 10% off UBC crested merchandise	AUDIOPILE 10% off LPs/CDs
MAIN STREET	BOMBER BREWING 10% off
ANTISOCIAL SKATEBOARD SHOP 10% off	BONERATTLE MUSIC 10% off
BOOK WAREHOUSE 10% off	HIGHLIFE RECORDS 10% off
DANDELIONS RECORDS AND EMPORIUM 10% off used records	JEAN QUEEN (JQ) CLOTHING 15% off
DEVIL MAY WEAR 10% off	MINTAGE CLOTHING 10% off
EAST VANITY PARLOUR 10% off	PANDORA'S BOX REHEARSAL STUDIOS 10% off
HOT ART WET CITY 10% off regular priced items	PEOPLE'S CO-OP BOOKSTORE 10% off
LUCKY'S COMICS 10% off	THE RIO THEATRE 2\$ off movie tickets
NEPTOON RECORDS 10% off used, \$1 off new	STORM CROW TAVERN 10% off
THE RAG MACHINE 15% off	OTHER
RED CAT RECORDS 10% off CD's and LP's	BAND MERCH CANADA 15% off services
THE REGIONAL ASSEMBLY OF TEXT 1 free make-your-own button with purchases over \$5	THE BILTMORE CABARET 10% off drinks
R/X COMICS 12% off	EAST VAN GRAPHICS 10% off
TRUE VALUE VINTAGE 10% off	VINYL RECORD STORAGE COMPANY 10% off
THE WALLFLOWER MODERN DINER 10% off	VANCOUVER MUSIC GALLERY 5% off pianos, guitars and violins
WOO VINTAGE CLOTHING 10% off	

CiTR 101.9FM NOVEMBER MONTHLY CHARTS
2016 WAS SHIT BUT AT LEAST WE HAVE GOOD MUSIC

	Artist	Album	Label
1	Tanya Tagaq*	Retribution	SIX SHOOTER
2	Daniel Terrence Robertson*+	Death	HEAVY LARK
3	Jenny Hval	Blood Bitch	SACRED BONES
4	The Cyrillic Typewriter*+	Your True Emblem	JAZ
5	A Tribe Called Red*	We Are The Halluci Nation	PIRATES BLEND
6	Lt. Frank Dickens*+	Sunburned (reissue)	JAZ
7	Loscil*+	Monument Builders	KRANKY
8	Fond of Tigers*+	Uninhabit	OFFSEASON
9	Monomyth*	Happy Pop Family	MINT
10	Tim the Mute*+	Take My Life...Please!	KINGFISHER BLUEZ
11	Zoo Strategies*+	Languager	SELF-RELEASED
12	Parkland*+	Monument	OFFSEASON
13	Dumb*+	Mustang Law	SELF-RELEASED
14	minimalviolence*+	Night Gym	1080P
15	Co-op*+	S/T	GARY CASSETTES
16	Marching Church	Telling It Like It Is	SACRED BONES
17	Alexandria Maillot*+	Time	SELF-RELEASED
18	Duchess Says*	Sciences Nouvelles	BONSOUND
19	Jons*	At Work On Several Things	SELF-RELEASED
20	Puzzlehead*+	Fred's Man Cave	SELF-RELEASED
21	Swim Team*+	Out of the Flood	SELF-RELEASED
22	Kroy*	Scavenger	DARE TO CARE
23	Moth Mouth*+	Mirror Universe	SELF-RELEASED
24	Gal Gracen*+	The Hard Part Begins	DISNY
25	Sunshine & The Blue Moon	Welcome To The Future	THE HAND
26	The Pack A.D.*+	Positive Thinking	CADENCE MUSIC GROUP
27	Flatbed*	Death Risin'	SPIRIT ROCK
28	New Fries*	More	TELEPHONE EXPLOSION
29	Lie*+	Truth Or Consequences	MONOFONUS PRESS
30	Sonic Avenues*	Disconnecter	BLOW THE FUSE
31	TUNS*	Tuns	ROYAL MOUNTAIN
32	Eluvium	False Readings On	TEMPORARY RESIDENCE
33	A La Mode*	Perfection Salad	SELF-RELEASED
34	Off World*	1	CONSTELLATION
35	The Submissives*	Do You Really Love Me?	FIXTURE
36	Charlotte Day Wilson*	CDW	SELF-RELEASED
37	DIANA*	Familiar Touch	CULVERT
38	Bitter Fictions*	Jettison	SHAKING BOX
39	Danny Brown	Atrocity Exhibition	WARP
40	Ok Vancouver Ok*+	Black Part of Light	SELF-RELEASED
41	Duotang*	New Occupation	STOMP
42	Brazilian Money*	Fly Free Rock Angel	SELF-RELEASED
43	Black Marble	It's Immaterial	GHOSTLY INTERNATIONAL
44	Automatisme*	Momentform Accumulations	CONSTELLATION
45	Art d'Ecco*+	Day Fevers	YOUR FACE
46	Various*	Sixteen for Sixteen Victoria: Celebrating the Strange 2016	BAFFLED OCTOPI
47	OneOverZero*	Chimera	SELF-RELEASED
48	Hillary Susz	The Heart Will Jump	SELF-RELEASED
49	Emilie & Ogden	10,000 (Solo)	SECRET CITY
50	Tesstopia*+	So Alone/Not Alone	SELF-RELEASED

TOP 100 OF THE CiTR CHARTS 2016!

	Artist	Album	Label
1	Dumb*+	Beach Church	SELF-RELEASED
2	Basia Bulat*	Good Advice	SECRET CITY
3	Lie*+	Truth Or Consequences	MONOFONUS PRESS
4	Swim Team*+	Freedom/Constraint	SELF-RELEASED
5	Ace Martens*+	Palm Springs	SELF-RELEASED
6	Softess*+	Absolute Truth	THANKLESS
7	Supermoon*+	Playland	MINT
8	Ashley Shadow*+	Ashley Shadow	FELTE
9	Loscil*+	Sine Studies 2	JAZ
10	Moss Lime*	Zoo Du Quebec	TELEPHONE EXPLOSION
11	Sightlines*+	North	BIG SMOKE
12	The Pack A.D.*+	Positive Thinking	CADENCE MUSIC GROUP
13	Nap Eyes*	Thought Rock Fish Scale	YOU'VE CHANGED
14	Tough Customer*+	The Worst Demo	SELF-RELEASED
15	Brave Radar*	Lion Head	FIXTURE
16	Jay Arner*+	Jay II	MINT
17	Rooms*+	It Takes A Lot To Show Up	PRETZEL
18	Black Mountain*+	IV	DINE ALONE
19	Hazy*+	x.o. Virgo Ox	AGONY KLUB
20	Adrian Teacher and The Subs*+	Terminal City	YOU'VE CHANGED
21	BADBADNOTGOOD*	IV	ARTS & CRAFTS
22	The Submissives*	Do You Really Love Me?	FIXTURE
23	Tuns*	Tuns	ROYAL MOUNTAIN
24	Les Chaussettes*+	Who Will Read Your Mind	SELF-RELEASED
25	We Found A Lovebird*+	Lobby	SELF-RELEASED
26	Lydia Hol*	Heading North	SELF-RELEASED
27	JPNSGRLS*+	Divorce	LIGHT ORGAN
28	The Wainwright Sisters*	Songs In The Dark	MAPLEMUSIC RECORDINGS
29	Ora Cogan*+	Shadowland	HIDDEN CITY
30	White Lung*	Paradise	DOMINO
31	Wishkicker**+	Por Que, Y?	SELF-RELEASED
32	Puzzlehead*+	Fred's Man Cave	SELF-RELEASED
33	Essaie Pas*	Demain est une Autre Nuit	DFA
34	Souns*+	Ambient A	DEEP SEA MINING SYNDICATE
35	Rococode*+	Don't Worry It Will Be Dark Soon	MARQUIS
36	Graftician*+	Wander/Weave	SELF-RELEASED
37	Gal Gracen*+	The Hard Part Begins	DISNY
38	Late Spring*+	Invisible	AGONY KLUB
39	DJ Zozi*+	Mellow Vibe	1080P
40	Mothers	When You Walk A Long Distance You Are Tired	GRAND JURY
41	Fuzzy P*+	On A Lawn	SELF-RELEASED
42	Koban*+	Abject Obsessions	AVANT!
43	Jo Passed*+	Out EP	CRAFT SINGLES
44	Nennen*	Two Mountains	SELF-RELEASED
45	Pugs And Crows and Tony Wilson*+	Everyone Knows Everyone	NOSCHMO
46	Tanya Tagaq*	Retribution	SIX SHOOTER
47	You're Me*+	Plant Cell Division	1080P
48	Frigs*	Slush EP	ARTS & CRAFTS
49	Mitski	Puberty 2	DEAD OCEANS
50	Heaven For Real*	Kill Your Memory	MINT

	Artist	Album	Label
51	Blood Orange	Freetown Sound	DOMINO
52	Tim Hecker*	Love Streams	PAPER BAG
53	No Sinner*+	Old Habits Die Hard	PROVOGUE
54	case/lang/veirs*	case/lang/veirs	ANTI-
55	Cécile Doo-Kingué*	Anybody Listening Part 2: Dialogues	SELF-RELEASED
56	Hinds	Leave Me Alone	MOM + POP / LUCKY NUMBER
57	Savages	Adore Life	MATADOR
58	Jenny Hval	Blood Bitch	SACRED BONES
59	Karoline Leblanc*	Velvet Oddities	ATRITO-AFEITO
60	Lt. Frank Dickens*+	Sunburned (reissue)	JAZ
61	Lantern*	Black Highways and Green Garden Roads	FIXTURE
62	Reef Shark*+	Mind Race	BIG SMOKE
63	The Archaics*	Soft Focus	SWEETY PIE
64	Twin River*+	Passing Shade	LIGHT ORGAN
65	Art d'Ecco*+	Day Fevers	YOUR FACE
66	Doomsquad*	Total Time	HAND DRAWN DRACULA
67	Hooded Fang*	Venus on Edge	DAPS
68	Futurekids*	This Is Everything	SELF-RELEASED
69	Junior Boys*	Big Black Coat	CITY SLANG
70	Low Levels*	S/T	SHAKE!
71	Weird Lines*	Weird Lines	SAPPY FUTURES LTD.
72	Angel Olsen	My Woman	JAGJAGUWAR
73	Kubla Khan*+	S/T	SELF-RELEASED
74	Michael and the Slumberland Band*+	Thousand Years Under The Sun	SELF-RELEASED
75	Shotgun Jimmie*	Field of Trampolines	YOU'VE CHANGED
76	Soft Serve*+	Soft Serve	SELF-RELEASED
77	Old Girl*	Objet a	GARY CASSETTES
78	Weaves*	Weaves	BUZZ
79	David Bowie	Blackstar	COLUMBIA
80	Dories*	Outside Observer	SELF-RELEASED
81	Dead Ghosts*+	Love And Death And All The Rest	BURGER
82	Milk Lines*	Ceramic	IN THE RED
83	Preoccupations*	Preoccupations	FLEMISH EYE
84	Psychic Pollution*	Tanz fur Dunklen Seelen	EAT GLASS
85	Daniel Terrence Robertson*+	Death	HEAVY LARK
86	Douse*	The Light In You Has Left	SELF-RELEASED
87	Sneaks	Gymnastics	MERGE
88	The Cyrillic Typewriter*+	Your True Emblem	JAZ
89	Valiska*	Healer	BOW BOTTOM RECORDS
90	Wrekmeister Harmonies	Night of Your Ascension	THRILL JOCKEY
91	Alexandria Maillot*+	Time	SELF-RELEASED
92	Nick Cave & The Bad Seeds	Skeleton Tree	BAD SEED LTD.
93	Sex With Strangers*+	Discourse	NORTHERN LIGHT
94	Tim the Mute*+	Take My Life...Please!	KINGFISHER BLUEZ
95	Zoo Strategies*+	Languager	SELF-RELEASED
96	You Say Party*+	You Say Party	PAPER BAG
97	Monomyth*	Happy Pop Family	MINT
98	Fond of Tigers*+	Uninhabit	OFFSEASON
99	Holy Fuck*	Congrats	LAST GANG
100	Co-op*+	S/T	GARY CASSETTES

CiTR's charts reflect what's been played on the air by CiTR's lovely DJs last month. Records with asterisks (*) are Canadian, and those marked plus (+) are local. To submit music for air-play on CiTR 101.9FM, please send a physical copy to the station addressed to Andy Resto, Music Director at CiTR 101.9FM, LL500 6133 University Blvd., Vancouver BC, V6T1Z1. Though we prioritize physical copies, feel free to email download codes for consideration to music@citr.ca. You can follow up with the Music Director 1-2 weeks after submitting by emailing, or calling 604.822.8733.



UPCOMING SHOWS IN VANCOUVER!

Dec 7 LEE FIELDS & THE EXPRESSIONS Imperial	Dec 10 NIGHTMARES ON WAX (DJ SET) Open Studios
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Dec 13 THE ALBUM LEAF Rickshaw Theatre	Dec 15 ROY WOODS - UNLOCKED TOUR Imperial
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Dec 16 KEITHMAS VII A FOOD BANK FUNDRAGER Rickshaw Theatre	Jan 12 T.I. Commodore Ballroom
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Jan 16 CATE LE BON AND TIM PRESLEY Fox Cabaret	Jan 16 GREAT GOOD FINE OK Alexander Gastown	Jan 26 DUMBFOUNDEAD Alexander Gastown
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Jan 27 LIZZO Alexander Gastown	Feb 1 THE LEMON TWIGS The Cobalt	Feb 2 LYDIA LOVELESS The Biltmore	Feb 4 SERATONES The Cobalt
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Feb 7 CHERRY GLAZERR The Coablt	Feb 8 RUN THE JEWELS Vogue Theatre	Feb 11 WHITE LIES Rickshaw Theatre	Feb 16 CLOUD NOTHINGS The Biltmore
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Feb 21 LOS CAMPESINOS! Imperial	Feb 22 CLIPPING. The Biltmore	Feb 23 HIPPO CAMPUS The Cobalt	Feb 28 THE RADIO DEPT. The Biltmore
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Mar 1 TENNIS The Biltmore	Mar 4 MOON DUO The Cobalt	Mar 12 THE WOOD BROTHERS Imperial	Mar 17 MØ Vogue Theatre
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Mar 18 JOSEPH The Biltmore



Tickets & more shows at

[TimbreConcerts.com](https://www.timbreconcerts.com)

