

THAT MAGAZINE FROM CiTR 101.9FM

FEB 2016

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FUNDRIVE 2016



JOE KEITHLEY

Michael Red, Dumb, Gallery Gachet, Milk, Maggie Boyd

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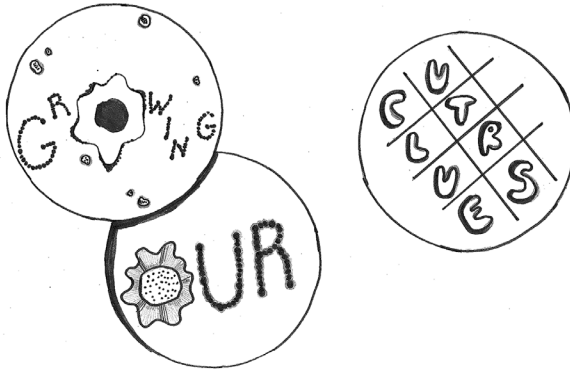
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Publisher: Student Radio Society of UBC // **CITR Station Manager:** Brenda Grunau // **Student Liason:** Elizabeth Holliday // **Editor-in-Chief:** Brit Bachmann // **Under Review Editor:** Jonathan Kew // **Real Live Action Editor:** Robert Catherall // **Web Content Manager:** You! (pg. 35) // **Art Director:** Ricky Castanedo-Laredo // **Production Assistant:** Jules Galbraith // **Ad Coordinator:** Nashlyn Lloyd // **Accounts Manager:** Eleanor Wearing // **Charts:** Andy Resto // **Discorder Radio Producers:** Matt Meuse, Jordan Wade // **Writers:** August Bramhoff, Slavko Bucifal, Sarah Charrouf, Erik Coates, Esmée Colbourne, Natalie Dee, Fraser Dobbs, Bridget Gallagher, Daniel Geddes, Patrick Geraghty, Elizabeth Holliday Gary Jarvis, Jonathan Kew, Erica Leiren, Alex Lenz, Charmaine Li, Theano Pavlidou, James Shaw, Dave Snider, Sachin Turakhia, Bryce Warnes, Mat Wilkins, Jasper D Wrinch, Chris Yee // **Cover Photo:** Joe Keithley by Jon Vincent // **Photographers & Illustrators:** Sara Baar, August Bramhof, Evan Buggle, Duncan Cairns-Brenner, Gillian Cole, Lukas Engelhardt, Cristian Fowlie, Amelia Garvin, Aliz Horvath, Danielle Jette, Alicia Marie Lawrence, Max Littledale, Curtis Logan, Kalena Mackiewicz, Jesse Ross, Alison Sadler, Jon Vincent // **Proofreaders:** Brit Bachmann, Ricky Castanedo-Laredo, Natalie Dee, Jules Galbraith, Elizabeth Holliday, Jonathan Kew, Nashlyn Lloyd, James Shaw, Sachin Turakhia

EDITOR'S NOTE

LET'S TALK CULTURE



Down a hallway covered in band stickers, and just beyond the archaic combination lock on an office in the old CiTR station are boxes of *Discorder* Magazines dating back exactly 33 years. From this chilly office (the heat doesn't work anymore), I write this Editor's Note.

Nostalgia is substantial in this old station. It is slapped onto the walls, worn raw into the floor, and stained on the lounge furniture. It lingers as the musty smell of old paper surrounding the Discorders like incense.

But this nostalgia is not my own; I never knew this station. I became EIC the same month CiTR settled into its new location in The Nest. That's the magic of CiTR and *Discorder*, though — once a member and supporter, you become a soft crease in a larger fold of friends, lovers and losers who have shared and redefined independent media in Vancouver over the last 70+ years. I don't need to have known this old station to feel a connection to it.

For all the cynics reading the similarities between this Editor's Note and my previous one, you're absolutely correct. And perhaps I should have saved that note for this issue. February is busy for CiTR and *Discorder*, and it feels right to place this introduction in the context of the station's longevity.

This month CiTR and *Discorder* are hosting a slew of events to bring you into our extended family: February 5 is the Shindig Finals at Pat's Pub, also marking Ben Lai's last night hosting Shindig after a solid 15 years of bad jokes-for-beer and outrageously drawn out winner's announcements; *Discorder* TV, a YouTube mini-series produced by Sam Tudor will be debuting at the Lido February 10; CiTR's annual Fundrive fundraiser launches on February 25, culminating in a finale party at the Hindenburg March 4; and CiTR and Mint Records are releasing *Pop Alliance Compilation Vol. 4* on vinyl February 26 with all sale proceeds supporting the station.

This year's Fundrive theme is "Grow Our Cultures," a lovingly visceral representation of the way we intend to spend money donated between February 25-March 3. Funds raised will support the continued development of broadcasting and print publication skills amongst our staff, volunteers and interns. For *Discorder*, this means providing contributors the training and opportunities to produce an even better, and more relevant magazine. We are a non-profit publication, and donations can help us grow our base writers, editors, illustrators and photographers. We are already the outspoken voice of Vancouver's independent, underground and emerging music and art culture. By donating to Fundrive this season (see page 8) you will be making our voice even louder. Your donation makes a difference to us.

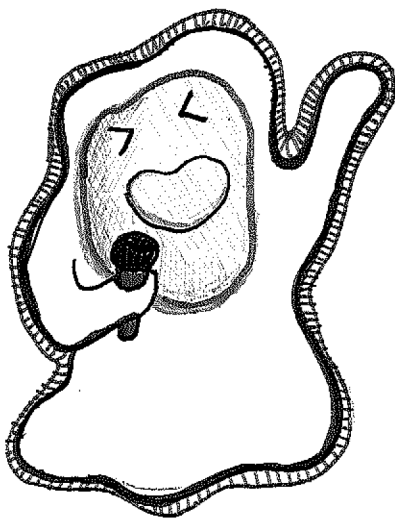
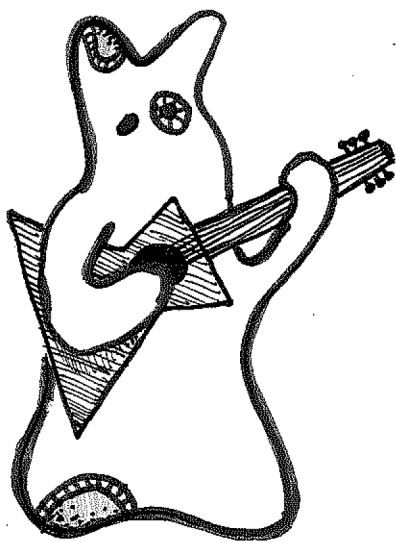
If you're wanting something tangible for your donation, we've got you covered. In addition to station swag and giveaways on individual CiTR programs, some of our hottest djs and Mint Records have chosen the local artists featured on *Pop Alliance Vol. 4*, including *Discorder* favourites Mourning Coup, Cult Babies, Late Spring, and Stefana Fratila. A few of the artists on the compilation will be performing at the Fundrive finale / LP release at the Hindenburg March 4. LPs (with digital download codes) are available for pre-sale on mintrecs.com, and will be sold during and after Fundrive for \$15. There are only 500 pressings, so each one is collectable. (In case you missed the first few volumes of *Pop Alliance*, we are selling those, too.)

Bringing this note full circle, I want to share the contents of this month's magazine. 33 years after the first issue of *Discorder* featured D.O.A., we are proud to interview D.O.A. frontman Joe Keithley again, tracing his career from punk to punk politician. This issue also features Michael Red, Dumb, Milk, Maggie Boyd, Gallery Gachet, and some dish on illegal venues. Thanks to our contributors, advertisers and donors this month, and thanks to you for reading to the end.

My fingers are so stiff.

A+,

BB



illustrations by Aliz Horvath

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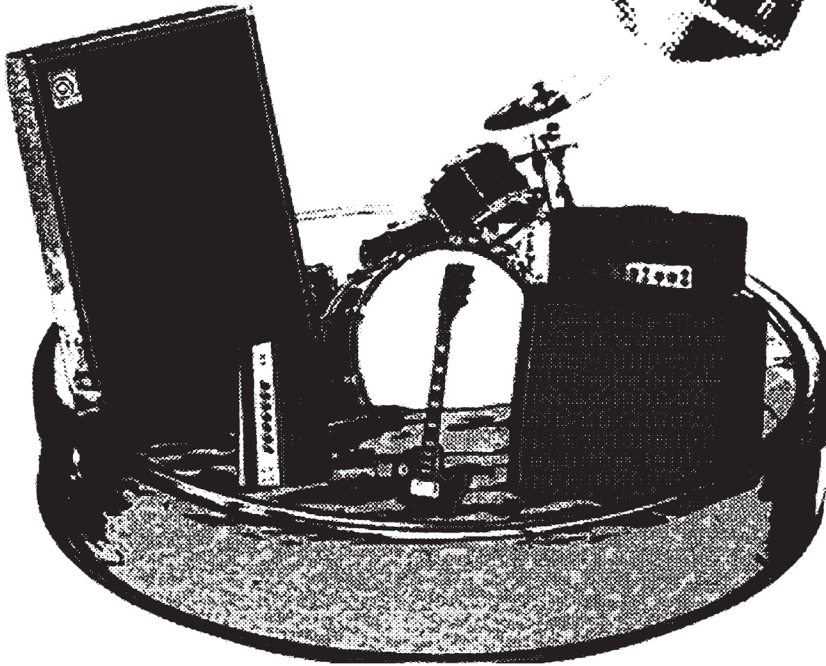
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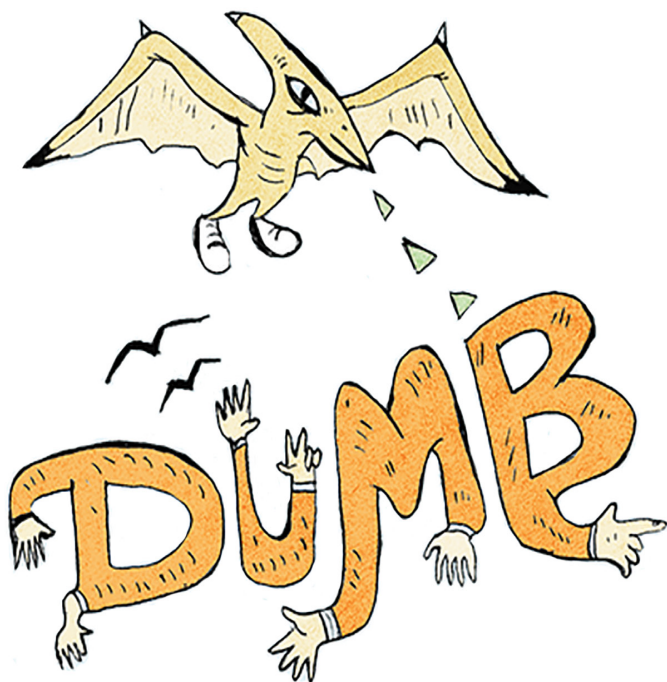
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FUNDRIVE FINALE

FRIDAY, MARCH 4

AT THE HINDENBURG



STOP MAKING DUMB PUNS

*words by Chris Yee // photography by Sara Baar
illustration by Gillian Cole*

For a band who by their own account are good friends, some of the biggest influences on DUMB's music are surprising: "Frustration, neuroticism, ego battles," summarizes guitarist and vocalist Gal Av-Gay.

Astonishingly, these clashes are all in good nature, and in fact facilitate DUMB's creative process. DUMB other guitarist Nick Short clarifies, "I feel like we argue so frequently and we are also really close

friends that it actually doesn't ruin the vibe."

As an example, Gal explains: "I used to just hate everything Nick played on guitar, I used to think he was just playing it to frustrate me... But, eventually, I'll listen to it on recording and grow to like it, no matter what."

Indeed, the members of the garage-punk band seem to treat being interviewed the same way — tossing talking



points back and forth until they reach an answer they all agree on. The band itself came together in a similarly piecemeal fashion, emerging from jam sessions with friends, then going through two bassists (Shelby Vredik, then Brett Barmby) before assuming its current form, which in addition to Gal and Nick also features Gal's younger brother Nir Av-Gay on bass and Felipe Morelli on drums and backup vocals.

DUMB is a member of choms, a collective of bands that share the same jam space and some of the same members. choms also includes Swim Team, Tesstopia, tv ugly and Fuzzy P. "I also feel like DUMB is not just our band; I think it's the beginning of all of our friends making music in bands," he remarks.

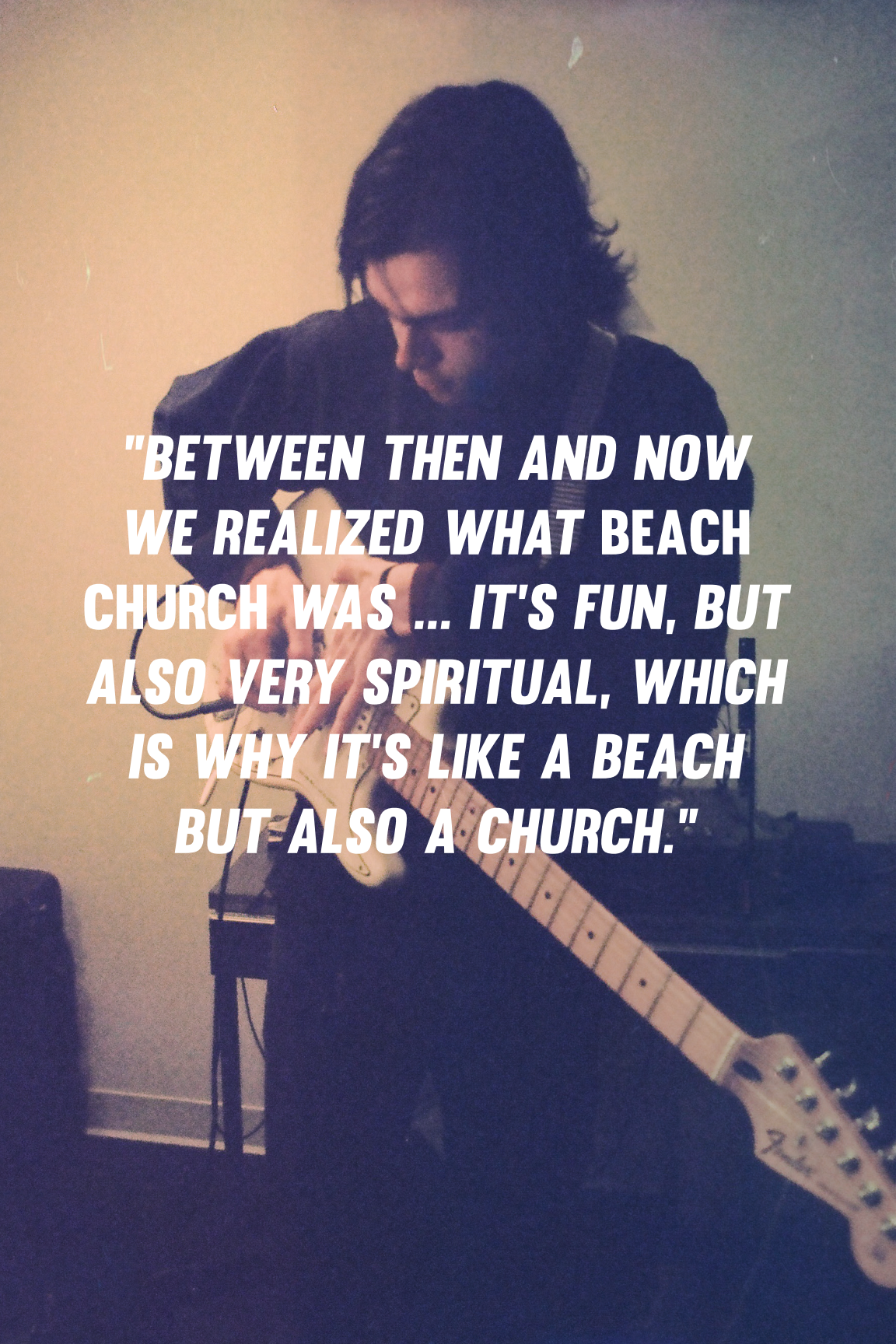
Gal also plays in tv ugly, who can be said to be a sister band of sorts to DUMB. Nick speaks to the bond between the two bands: "I think that we started at the

exact same time, more or less, so it's cool we played shows together in the beginning where no one knew who the hell either of us was ... We've both sort of gotten better and bigger, [though] it's so clichéd to say sometimes." Felipe adds, "We're still homies."

The interplay between DUMB's constituents runs to their collective musical taste, too; While they sometimes diverge — Nick listens to prog rock, while Gal and Nir's ears run to melodic indie rock bands, and Felipe is a hip-hop head — they converge too, mostly on Parquet Courts.

After Gal saw Parquet Courts perform at Oregon's Pickathon Festival, nearly all he listened to for a while was their 2012 album, *Light Up Gold*. Fast forward a few years, and DUMB found itself playing a game of email tag with the band, whom Felipe emailed in the hopes of getting on a bill with them as local support.

"We made a Gmail [account] to mes-

A person with long dark hair, wearing a dark shirt, is playing a light-colored electric guitar. The person is looking down at the guitar. The background is a plain, light-colored wall. The lighting is somewhat dim, creating a moody atmosphere. A quote is overlaid on the image in white, bold, sans-serif capital letters.

**"BETWEEN THEN AND NOW
WE REALIZED WHAT BEACH
CHURCH WAS ... IT'S FUN, BUT
ALSO VERY SPIRITUAL, WHICH
IS WHY IT'S LIKE A BEACH
BUT ALSO A CHURCH."**



sage them,” Nick explains. “Other than that, we had no reason for having an email address, so we just totally forgot we had it. They emailed us back and we didn’t even see it for three weeks.” Felipe continues, “It was pretty cool, since I’ve talked to other friends of mine who play in bands, who have toured and done all that stuff, and they were like, ‘dude, emailing the band never works.’”

At the time of our conversation, DUMB was hard at work in their Coal Harbour studio in a building dubbed the Wantoo Lounge. The band was scrambling to the final touches on their forthcoming cassette, *Beach Church*, before sending it off to Jordan Koop for mastering. As follow-up to the slew of self-released EPs (starting with the *Friendship* EP, which came out February 2015) and one single (released November 2015), the *Beach Church* cassette could have been something very different.

Gal explains the initial concept of their release: “We were going to have a full-length that was going to be a bunch of DUMB songs, and we also had an idea for an album called *Beach Church*, which was supposed to be slide guitar, surf-themed, instrumental, experimental and electronic.” Nick continues, “We were going to ask four extra people to play synthesizers and basically make like a noise album, but

it was going to be really short, essentially, just ten minutes ... It was going to almost just sound bad.”

The two ideas slowly blended together, but in the meantime *Beach Church* became something of an inside-joke for DUMB. “Every time we played a song Nick would say, ‘But is this *Beach Church*?’” Gal remarks, “and we would be just like, ‘No.’”

The band flirted with some deeper, even spiritual concepts as *Beach Church* took shape. Describing the album’s title, Nir explains, “Between then and now we realized what *Beach Church* was ... It’s fun, but also very spiritual, which is why it’s like a beach but also a church.” Nick laments, “Now it sounds weird because of Parquet Courts saying they’re religious.”

Nevertheless, DUMB retained some of these spiritual elements, both in the album and in their practices and performances.

“We have these things in the album called ‘meditations,’” Gal explains. “We [would] take breaks before doing a take of a song or before just playing a song ... everyone would be quiet except for Nick, and there would always be somebody asking the question, ‘Why does Nick get to play during the meditation?’”

“Because Nick is a beach priest,” Felipe quips.



DUMB credits a month of playing Devo songs for a Halloween covers show for the direction they eventually took for *Beach Church*, all mixing wizardry and occasional forays away from straightforward guitar music — Ridley Bishop plays sax on one track, for instance. “I think Devo made us go a little bit crazy,” remarks Nir. “Those songs were in some really weird time signatures and had a lot of repetition... I think we came out the other side a little bit weirder.”

What’s next for DUMB? It’s an open slate — when asked about their plans, the band cracked as many jokes as they gave serious answers.

Asked about touring, Nir exclaimed, “We should go to Japan in 2019!” to his bandmates’ laughter, before they started mulling the possibility of a Sled Island appearance.

On the topic of future releases, Gal said DUMB was, among other things, considering a country-themed album and a split release with tv ugly: “It’s going to be... called *Dumb and Ugly*.”

It’s hard to tell whether DUMB is joking about this, though. After all, it’s a band which more often than not returns to its ideas, no matter how silly it might seem at first.

Just ask Nick about *Beach Church*.

X

DUMB will open for Parquet Courts at the Rickshaw Theatre on February 20. Beach Church is due out February 11. Visit dumbband.bandcamp.com to hear their music, or follow DUMB on Facebook for updates.



VOICES OF THE CORRIDORS, AND EVERYWHERE ELSE

words by Gary Jarvis / photos by Lukas Engelhardt
illustrations by Amelia Garvin

In the heart of the Downtown Eastside, Gallery Gachet is a rock of resistance giving its collective of artists an outlet to express their creativity. It is part gallery and part drop-in centre. I meet with artist and Gachet collective member June Conley, and Programming Coordinator Kristin Lantz at the space, and immediately feel at ease. Lantz is quick to explain why people feel comfortable at Gachet: "They can come in for drop-in programming. They can get some tea, work on computers and not feel like they're not welcome. We do a lot of shows and a lot of programming that kind of speaks to that. This show is one of them." The three of us begin a tour of its current exhibition *Voices Of The Corridors*.

This exhibition is an annual tradition.

Each year Gallery Gachet hosts a show of works by its collective members. Lantz explains the origins of *Voices of the Corridors*: "The idea started from us thinking about repressed memories, and then we wanted to find a way to have that sort of connect with the climate of what's happening with the space now in terms of thinking through funding."

In September, 2015, Gallery Gachet received notice that after a twenty-one year funding relationship with Vancouver Coastal Health, they were losing funding with ninety days notice. The health board cited a shift to "clinical services" as the reason for the sudden notice. The funding has since been extended to March 2016. For a non-profit art organization already working within tight financial constraints,



"WHAT'S GOING TO HAPPEN NEXT? HOW LONG IS IT GOING TO BE THAT WE ARE GOING TO BE ABLE STAY HERE?"

this has been a blow. The news impacted both the collective and the community.

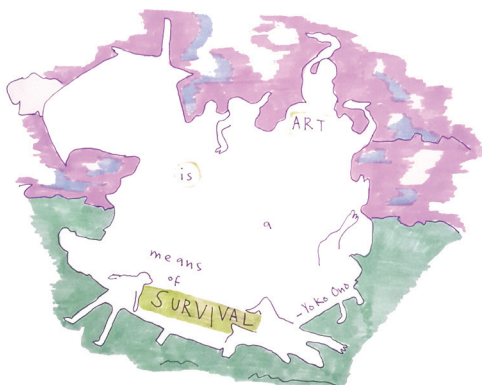
Lantz continues, "We started thinking about the ways in which there may be oppression happening or repression of yourself, and facing that oppression with ideas or these creative, wonderful thoughts that you might have, but feel like you can't say." Through that process of conceptualization, the collective determined the theme of this year's exhibition would comprise of three main ideas: repression of the self, repression of a movement, and oppression of a people.

One of the artists is Pierre Leichner, who has constructed an object that until illuminated, is difficult to fathom. The piece is covered in what looks like trash and old, forgotten items. Conley points to old pill containers and flicks a switch, and an image comes to life. The illumination brings into focus a shadow of a butterfly. It is a brilliant display of how thrown away and discarded items become treasured belongings to new owners. It says a lot about the life cycle of possessions in an urban environment, and it is a theme that occurs throughout the exhibition. For the construction of this piece Leichner had taken donations of items to build this monument to represent the life force of the gallery and the surrounding community.

Conley reads excerpts of Leichner's artist statement out loud: "The idea for this piece comes from a quote from a Leonard Cohen song ["Anthem"] 'There is a crack in

everything, that's how the light gets in' (...) Despite its apparent fragility, for me the butterfly symbolizes incredible strength and persistence. It also symbolizes transformation and beauty. This work speaks to the power and necessity of art for our individual well being and that of our communities. I believe it reflects what Gallery Gachet is and does."

For the exhibition Conley created a piece called "Angel of Anarchy." It has several interactive components, including a timer and a wind up music box. The timer is set in motion and there is a delicate ticking as Conley explains her creation: "The angel of anarchy, she's kind of a guardian, then at the same time she's a person trying to help the people in the neighbourhood. So as far as the government would be concerned she would be an anarchist, right, because she's working with the



people and so she's got many hands that are juggling different things. Coming out of the top of her head are different objects of the people's that were destroyed when they dumped their carts and took their stuff away."

Conley is referring to the deliberate emptying of people's shopping carts. All over the downtown core of Vancouver and in neighbourhoods as far as Kitsilano shopping carts are used to hoard personal possessions. Unlike a vehicle a cart can't be locked and so often people return to find their carts emptied by zealous city workers. Ivan Drury is an organizer with Alliance Against Displacement and is familiar with poverty issues. Asked about the emptying of carts over Twitter he said, "It's awful. It's just destabilizing and dehumanizing."

The timer in "Angel of Anarchy," June says, "reminds us of how much time we have left," adding, "What's going to happen next? How long is it going to be that we are going to be able stay here?"

Uncertainty is front and centre for the collective members of Gallery Gachet. Their concerns are caused by the funding cut, but it is a similar uncertainty that is felt all across the Downtown Eastside by low income residents. Our attention shifts to the art piece by Karen Ward. It is a wave shaped metal piece with honeycomb like holes. Upon looking through the holes we see not only our own reflections, but also a message etched on the mirror: "No one like you has ever existed or will ever exist again." As Conley, Lantz and I take turns looking through the holes, Conley's timer buzzes. Time's up.

Voices Of The Corridors: Repression of the Self, Repression of a Movement, Oppression of a People *features works by Afiwa, Sharon Burns, June Conley, Rebbecca Chunn, Pierre Leichner, Tchavdar Petkov, William Nelson Pope, Bruce Ray, and Karen Ward. The exhibition runs until February 21 at Gallery Gachet, located at 88 East Cordova Street. Gallery Gachet also runs a micro-exhibition space and retail store within the space called Salon Shop, which currently features works by Andy Morning Star and Stella Castell.*

X

PEANUT BUTTER 'N' JAMS

ON THE AIR



words by Sachin Turakhia
photos by Sara Baar
illustrations by Max Littleale

.....

"We have strong opinions about everything!" Brenda Grunau wants to make this very clear, "otherwise it'd be boring!" Her radio other-half, Jordie Yow backs her up: "We're both very opinionated about food." As hosts of CiTR's local food and music show, Peanut Butter 'n' Jams, this seems to be part of the job description. The show sets out to provide interviews and reviews of Vancouver's best food and music, meaning candid hosts are essential ingredients.

Luckily, neither Brenda nor Jordie hold back on letting you know their thoughts

when it comes to food or drink. In October 2015 Jordie made his opinions on burgers very clear, on air, in an epic 15 minute speech. When asked what else would evoke such strong emotions, chili comes top of the list (to his frustration, he has finished second at a local chili cookoff for the last three years). Similarly, when asked the best place to get sushi in Vancouver, both hosts reply with a split-second answer – Toshi Sushi. These two genuinely do have strong and clear opinions when it comes to food.

Along with food, PBnJ is proud to play exclusively Vancouver-based musicians. Brenda explains that with the sheer amount of bands in Vancouver, why would they need to look further afield? They are both avid supporters of local music, welcoming homegrown talent. Brenda adds,



"Most bands that send their music to the station can get on the radio. It's that easy to get on air." So, if you're looking for a break, PBnJ might just be the place to get your music heard.

The show itself was conceived in 2011. The pair had worked closely together in what Brenda describes as "an easy working relationship" when Jordie was the editor of *Discorder* (2008-11) and Brenda CiTR station manager (a position she still holds). After collaborating on some fill-ins for other programs, they decided to co-host a show and hunted for a premise until the love of good food and drink won out. A month of brainstorming followed to try to find the best puns to name the show. A "no bad ideas" policy was employed and apparently there is a list of rejected

names on pieces of paper hiding in each of their houses, which conveniently cannot be located in time for this interview. But the final product, Peanut Butter 'n' Jams, was a lightbulb moment. It goes toe-to-toe with the most imaginative pun names CiTR boasts: The Soulship Enterprise, Duncan's Donuts, and Kew It Up, to name but a few.

Over the years, PBnJ has managed to nurture a number of close relationships with regular contributors so that even if one of the hosts is away, there are usually two people on air. Al Smith (a member of the band Milk, also featured in this issue) and Kendra Loewen are near the top of the list. Each guest brings with them their own areas of expertise. This, combined with regular interviews, forms PBnJ's



a place to do just 'well enough' so I can always get a table and not pay too much money."

It seems that when it comes to music, Peanut Butter 'n' Jams seems to want to share exciting new, local discoveries with its listeners. If they're truly honest though, they'd much rather their favourite restaurants remained underground — their own personal, secret gems. It's tough being foodies.

X

Peanut Butter "n" Jams is on CiTR 101.9FM alternating Thursdays between 6:30-7:30, but archived episodes are available on citr.ca.

"open door policy." Jordie describes it as "a friendly, casual sort of vibe," and it does come across. Brenda and Jordie make you feel as if you're joining them for a drink each time they're on air.

On their first show they were joined by Vancouver food critic Andrew Morrison, editor of Scout Magazine, who taught them the basics of critiquing cuisine. The lesson that stuck with them is the power of a good review. Good press has the influence to change a restaurant's fortunes dramatically. However, this effect has made many of their favourite places a little *too* successful. After the choka-blok Peaceful Noodles was featured on TV show *Diners, Drive Ins & Dives*, the restaurant raised their prices. "It's great. They're doing really, really well," laments Jordie, "But sometimes I want

JOE KEITHLEY

REDEFINING POLITICIAN

words by Erica Leiren


photos by Jon Vincent

illustrations by Jesse Ross

Fittingly, I catch up with Joe Keithley at a coffee shop in East Van. Keithley is, of course, the epic front-man, guitarist and driving force of our own homegrown D.O.A. We speak for over an hour in the middle of his election campaign as provincial Green Party candidate for the Coquitlam-Burke Mountain riding by-election, a contest that will be decided by the time you read this. During our interview, Keithley speaks with passion, conviction and candour on a variety of topics, his responses laced with humour and the hard-won wisdom he's gained from a music career spanning five-continents. Politics, it seems, is a natural progression.

I bring John Lydon's *Anger Is An Energy* (2014) along to start our conversation, since both Lydon and Keithley hold passionate views that are powerfully stated. Has Keithley read it, I wonder? "Not yet," he says, "but we opened at the War Memorial for PiL." Cool, I was at that gig in 1984. Keithley wrote his own band memoir in 2003 called *I, Shithead: A Life in Punk Rock*. He tells me that he was wary of not





wanting to copy anyone else's style, so he limited his band-bio reading beforehand to Henry Rollins' *Get In the Van* about the hardcore punk band Black Flag.

Through everything, Keithley has managed to maintain his integrity in the music business. He credits the DIY credo that D.O.A. is known for: "When I was 18 at SFU I went to some Pied Pumpkin shows, and they sold their records at shows for \$5." This gave Keithley the idea

that D.O.A. could do the same. Early singles were pressed at the local IRC pressing plant for 75 cents, and the band sold them to record stores for \$1.25, who then retailed them to fans for \$1.50. "I think I made a smart choice [when we formed] our own label Sudden Death Records because we figured: One, nobody likes us. Two, we have no fans. And three, we'll never get a record deal." A too modest estimation of their own talents to be sure, but their DIY ethos and "just go for it" attitude has allowed D.O.A. to keep their own souls.

For their first out of town show at San Francisco's Mabuhay Gardens in 1978, Keithley recalls: "We had no car to tour in. Chuck and Randy took the Greyhound and I took the train. Brad Kent hitchhiked with his Les Paul guitar." The rest of the gear they borrowed from Negative Trend (later, Flipper), who shared the bill.

Keithley has wide-ranging influences, from Alice Cooper and Black Sabbath, to CCR and Woody Guthrie. He tells me he cut his teeth on his older sister's collection of folk music, which included Bob Dylan, The Weavers, and Pete Seeger. "[Seeger] is my #1 inspiration because he inspired people, got blacklisted, and came back from it. He led a protest movement and wrote great songs. 'On Top of Old Smoky' was the first song I ever learned."

Keithley has his own music heroes and now he is an inspiration to others. I ask him how that feels, and he considers the question thoughtfully before answering: "It's a nice position to be in, to be able to inspire people to do something positive."

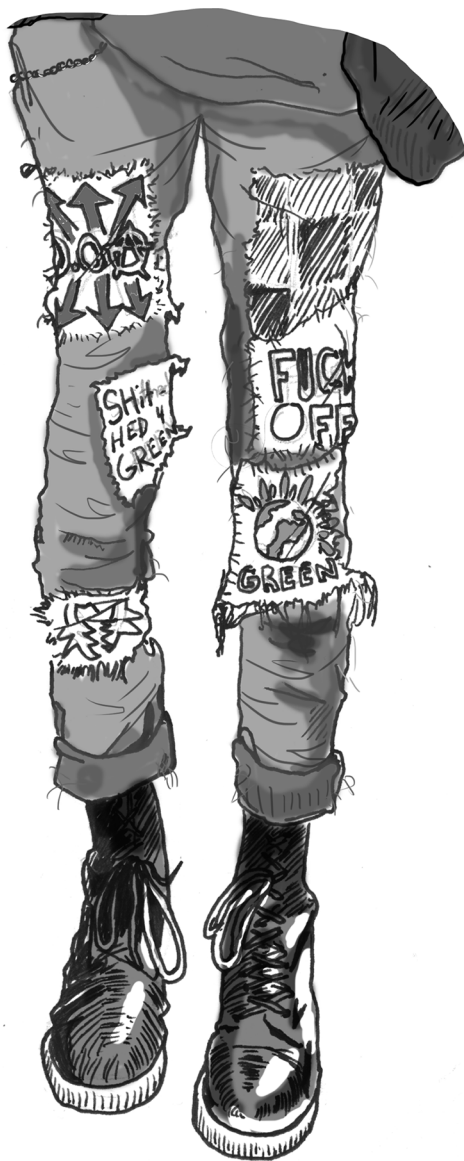
When I mention that I love the song and video for "Pipeline Fever," a song off D.O.A.'s recent album *Hard Rain Falling*, his response is personal. "I grew up on Burnaby Mountain. The only thing these pipelines are meant to do is make money. We'd be taking a chance on spoiling one of the last unspoiled places in the world."

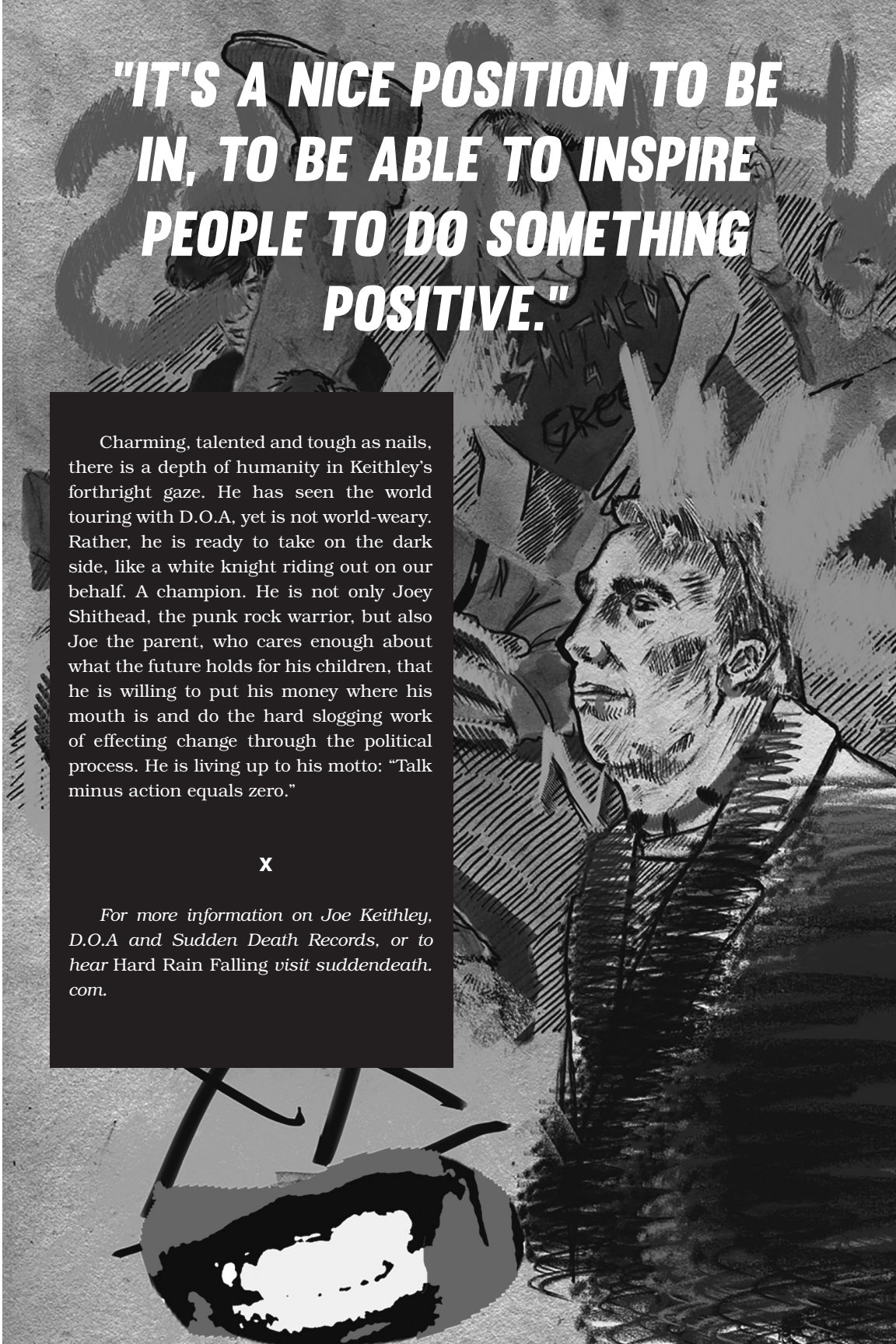
The antic and powerful music video has D.O.A performing the song like a television newscast, with Keithley as the anchorman. The lyrics scroll across the screen like urgent headlines.

Since he is on the campaign trail when our interview takes place, I ask Keithley about his position on forests — an important question, as we also witness the daily ‘logging’ of our city by developers. What Keithley has to say is simple and profound: “It’s not smart to get rid of trees. They are there for a reason.”

At the Punk Gone Green fundraiser January 15, Keithley’s charisma is evident. The event is emceed by the inimitable Ian Tiles (of Buddy Selfish and Pointed Sticks fame) and includes Keithley performing a reggae dub version of the tremendous song “War in the East” off D.O.A’s 1982 *War On 45* EP. Enhancing the evening are Bev Davies’ freshly reprinted action shots of early D.O.A and friends, including superb band and audience photos from Hardcore ’81.

Hard Rain Falling charted in the 20s on CiTR throughout late November and early December. Proffered for your listening pleasure is an exciting set of short, sharp, new songs — classic D.O.A, yet still fresh and thrilling. D.O.A songs are never too long; they always leave you wanting more. In addition to the environment, other themes touched upon include the resilience of the human spirit, the message to help one another and a clear-eyed call for tolerance and understanding between all people. The words and the delivery are passionate as always. Old D.O.A fans will be very pleased, and newcomers to the fold will love what they hear. This





**"IT'S A NICE POSITION TO BE
IN, TO BE ABLE TO INSPIRE
PEOPLE TO DO SOMETHING
POSITIVE."**

Charming, talented and tough as nails, there is a depth of humanity in Keithley's forthright gaze. He has seen the world touring with D.O.A., yet is not world-weary. Rather, he is ready to take on the dark side, like a white knight riding out on our behalf. A champion. He is not only Joey Shithead, the punk rock warrior, but also Joe the parent, who cares enough about what the future holds for his children, that he is willing to put his money where his mouth is and do the hard slogging work of effecting change through the political process. He is living up to his motto: "Talk minus action equals zero."

X

For more information on Joe Keithley, D.O.A and Sudden Death Records, or to hear Hard Rain Falling visit suddendeath.com.



ANYTHING BUT HOMOGENIZED

words by Esmée Colbourne // photos by Curtis Logan

illustrations by Kalena Mackiewicz

Interviewing Milk is like trying to keep up an incredibly hyper, sugar crazed elementary school kid with four separate brains thinking about Kraft Singles, energy drinks, missing toes, and Peperami sticks. This entertaining intensity is discordant with their mellow and introspective new album *Late Bloomer*, which showcases a very different Milk. *Discorder* sat down with Thomas James (vocals and guitar), Akanée Rose (drums), Evan McDowell (bass), and Alex Smith (guitar), to talk about Milk's transition from Watermelon, elements of their new release *Late Bloomer*, and future tour plans.

Late Bloomer is a laid back exploration into the past—growing up, or not so much. Milk produces music that is emotionally

literate, and incredibly genuine. Short and sweet, Milk has made a conscious decision to move away from effects, and showcase each instrument clearly throughout their music. James owns up to “whatever weird sounds come out of [his] face,” which is what made me fall in love with the record. This could be because most of the elements of *Late Bloomer* are nostalgic, influenced by different spectrums of music, from Kurt Cobain to Jim Sullivan. Recently, James has started hunting down weird outsider folk to reference.

Some might recognize names from this line-up as members of the band Watermelon, a group that was doing quite well until they mysteriously disappeared. The transition from Watermelon was not a hard one, and though it was a swift change, it was also a reasonable one. James explains





he just wanted a change. “Watermelon was working on an album [which] we worked on way too much and way too long, sporadically.” A recording process filled with problems, such as having to move recording locations; eventually James just stopped liking the process, never put the album out, and starting a new band. Rose, also a past member of Watermelon adds, “I think it was the combination of a lot of things though. We had band member changes, and we were pretty tired of the album”.

Sink into an empty mode / I feel so obscured / I don't want to feel well / I don't want to be cured.

Taking a lead on most writing and musical decisions on the album, James' voice is definitely an influential part of what makes *Late Bloomer* sing. Although claiming to feel goofy and compensating by not taking himself too seriously, James is also trying to articulate images that he finds compelling, and distinctive: “I think it's important that some kind of personality comes across. I think the best pop music is designed to give you a sense of the person, or who they want you to think they are. I like to think that I'm just being honest, but that's never been true of anybody.”

“There is something weird about feeling totally connected to [an] image of myself

"I THINK THE BEST POP MUSIC IS DESIGNED TO GIVE YOU A SENSE OF THE PERSON, OR WHO THEY WANT YOU TO THINK THEY ARE. I LIKE TO THINK THAT I'M JUST BEING HONEST, BUT THAT'S NEVER BEEN TRUE OF ANYBODY."

that is a child," says James. The cover art reflects *Late Bloomer's* sound. James is confused about where all his time went, guessing that procrastination has something to do with it. The cover is of a young James sitting on a swing set, blurry and double exposed, looking slightly sick and eyes half closed.

When I ask James if he had thought he would have grown out of his internal, weird high school self, he replies, "I don't think anyone who is 15 years old and considers themselves a punk thinks that they are going to grow out of it. You're like 'This is my life, I'm being real, real authentic.' And then you turn into a weird, pseudo-yuppy, and that's how life goes." Rose agrees, adding, "drinking craft beer and talking about your kitchen renovations."


The late release of *Late Bloomer* was not a big deal to Milk, as they were just excited with the success of their release party and completion of the album. The Red Gate release January 15 was also a community experiment, trying to bend the stiff genre borders of Vancouver success-

fully by bringing a mix of popular DJs and bands. Although the show did not end up like a highschool dance floor, the result was an oddly empty dancefloor after the bands played. Though it sucked that there wasn't more interest in the other elements of the concert, Rose admits, "it was nice to put on a bill [with bands in it] that people had come for, which hasn't been happening in the past year or so in Vancouver." McDowell agrees, "and also to not have a room full of people that know or recognise you."

Putting the disastrous Watermelon tour in the past, and glowing with present success, plans to tour are definitely in Milk's future. Although they don't really have anything on the books, as of yet, there will be ASAP, planning to hit the road sometime in June 2016.

X

Milk's next show is February 4 at Horses Records with the Seattle band, Versing. To listen and purchase Late Bloomer visit milkmilknilk.bandcamp.com.



REAL

FEELS / BRASS / ERIC CAMPBELL & THE DIRT / DIRTY SPELLS / PASSIVE

DECEMBER 10 / THE COBALT

December 10th at the Cobalt was supposed to be a night of surf-tinged rock. Then Mother Nature intervened. Half an hour before the first opener was set to take the stage, Timbre's team posted in the Facebook event to announce that mudslides on the I-5 had made it impossible for FEELS and LA Witch to make it. "Both bands tried their darndest to be here tonight, but circumstances were beyond anyone's control. An act of god if you will," they said. All that could be promised was a performance by opener Eric Campbell & the Dirt and free cover.

Though I knew Eric Campbell & the Dirt put on an energized show, as an LA Witch fan, I was patently disappointed. Having missed their set at Levitation Fest, I had been looking forward to finally seeing one of my favourite musical discoveries of the year. So it was with reticence that I entered the Cobalt on that late-November night. I didn't expect much. What I got was beyond

my expectations.

In a feat of last-minute organization that speaks volumes about the strength and overlap of the Vancouver music community, the bill magically fluctuated from three bands to one, to four, to a whopping five. It can't be easy to go into a show where people are likely starting off disappointed, but endearingly youthful twosome PASSIVE made an admirable if somewhat lackluster go of it.

Post-rock instrumentalists Dirty Spells put on a good face for the second set, but sadly the last-minute nature of the performance meant they had to go without the paper-mache skulls they usually wear. Watching the band play in such plain attire was a bit disjunctive with their orchestral sound. Violinist Emily Bach and her electric violin went from this set into the next with Eric Campbell & the Dirt — the only guaranteed set of the night. Promoted from opener to central set, the constantly shifting lineup manifested in a foursome on this specific night, with Emily Bach, Eric Mulder, and Colby Morgan falling in line behind the ever-enigmatic frontman. The group is set to release a new album on new label Eagle Time Records soon, and possibly the late recording hours were to blame for a somewhat sloppy set.

The energy of the confused show didn't really pick up until BRASS hit the stage and did their oh-so-remarkable thing. My first

time seeing them, I was disappointed that it's taken me so long. Far from letting the slapped-together style of the night throw them off, BRASS brought their full raucous energy and gave it to the crowd right when they needed it most, with characteristic limbs and beer cans flying.

Throughout the night, set lists were constantly being updated and reposted, and it was only after PASSIVE had finished that it was revealed FEELS would make it after all, following a 13-hour drive through the mountains. There isn't much of a way to put it except that the LA four-piece, formerly known as Raw Geronimo, was a force. Despite the 12:30 start, they put on a show brimming with energy. Dripping with lush harmonies backed by tight, arrhythmic instrumentation, it was a set worth waiting for, and one we were all privileged to see.

Both bands and spectators were thrown somewhat off balance by the night's beginnings, but somehow by the end we collectively regained our equilibrium. There was camaraderie in the confusion; we were all in it together, because what else could we do? Hopefully LA Witch makes it back to town soon. 'Til then, Vancouver fans have a very unique night to remember.

—Elizabeth Holliday

MILK / WHITNEY K / GAL GRACEN / JONS

JANUARY 15 @ RED GATE

Like many fledgling *Discorder* reviewers before me, I eagerly stepped through the Red Gate doors for Milk's cassette release party at exactly the moment the poster had told me they would open: a whole hour and a half before the show. Though the wait was rather grueling, I was lucky enough to meet and speak with guitarist Al Smith of the

Wares photo courtesy of Jon Vincent



forementioned headliner before the show got underway. He introduced me to drummer Akanée Rose; as we chatted of jobs, school, the station (Al was *Discorder*'s RLA editor some five years ago), and of course music, I found myself becoming increasingly excited for the performance. We all try our best not to judge proverbial books by their proverbial covers, but it was difficult to deny the peculiar, welcoming energy that possessed the musicians around me.

The first band to open was Jons, a psychedelic pop outfit from Victoria. Their set began with a delightfully well-composed instrumental track that flowed well from snappy, syncopated guitar riffs to dreamy bridges and huge choruses that filled the room. The

material that followed had a similar structure that oscillated between the earthy and the ethereal as the band, seemingly entranced by their own melodies, gazed into their fretboards, sticks, and microphones as the tempestuous crowd bobbed and swayed to each song.

Next up was Whitney K, a local outfit that seems to specialize very generally in punk-infused anthemic ballads, though their style was pleasantly ambiguous throughout the performance. The audience, seemingly enjoying the sonic diversity, gleefully attempted to groove along to upbeat distorted strums, wild-west inspired rhythms, and cacophonous bouts of feedback. Lead singer Konner Whitney vacantly looked up and to his left during much of the performance, as if trying to remember some tender memory from his past. He and the rest of his band seemed eccentric yet subdued on stage, which lent to their irresistibly enigmatic presence.

As Milk took to the stage, their involvement in the local scene was immediately apparent through the many affirmative and oddly personal shouts that erupted from the crowd, many of which singer Thomas Lougheed answered, directly or otherwise—he even sent out a birthday wish to “Jess” halfway through the performance. Though Lougheed’s banter between songs was quite common, he and the rest of the band became completely involved in their music when the time came, performing their laid-back, wistful rock with a dedicated and commendable tunnel vision. Their music possessed a seductive honesty, tinged with the rawness of Lougheed’s voice and guitar playing as he occasionally burst into respective shouts and feedback-saturated solos.

Last to play was new wave artist Gal Gracen, whose music was unfortunately played to a far less substantial crowd due to the event’s late start. Gracen’s songs were a perfect finish to the evening, tinged with

a classic new wave bounciness that stirred the crowd one last time before we all went home with smiles on our faces, happy to have spent our Friday night well.

—Mat Wilkins

TY SEGALL & THE MUGGERS / CFM

JANUARY 22 / VOGUE THEATRE

By the time Ty Segall walked on stage with his most recent backing group, The Muggers, on the night of his sold out Vancouver show, the Vogue had been packed for nearly two hours in anticipation.

Openers CFM (featuring long-time Segall cohort Charles Moothart) played a decent set of simple, rowdy rockers. Though the band far from re-invented the wheel musically, their familiar sound was received positively by the increasingly dense crowd.

Segall took the stage wearing the same creepy baby mask that adorns the cover of his most recent album *Emotional Mugger* before playing most of that album’s songs over the first half of his band’s tight, 90 minute set. Conspicuously absent even during older songs, were Segall’s trademark guitar heroics, as Segall — a notorious feedback hound — instead tried his hand at playing Traditional Rock Frontperson, sans axe, for the entire show.

His five-piece band ably handled all aural duties, noisy and otherwise. The hundreds of teenage fans at the front of the stage didn’t seem to mind Segall the Singer a bit, erupting every time he pointed at them or stuck his mic into the audience. Such appeals were likely a bit obvious to jaded concert vets looking for a new experience.

Clearly, though, Segall just wasn’t cater-

Ty Segall photo courtesy of Jon Vincent



ing to older folks or long-time fans. Instead, he spent the set focused on the younger crowd; those who will be with him into the future starting now. And really, even if his masks and moves were fairly stock in the grand scheme of calculated rock theatrics, he executed all of it with awesome confidence and clearly had a great time performing — an indication that the show looked and sounded exactly the way that Segall meant for it to. If the show did not provide revelatory moments that many fans and critics seem to attribute to Segall's gigs and albums, it still reaffirmed his reputation as a reliably solid rock performer and songwriter.

—Dave Snider

MAJICAL CLOUDZ / SHE-DEVILS / BOOKER T ON ACID

JANUARY 22 / THE IMPERIAL

Majical Cloudz's show, bumped up from the Cobalt to a sold-out Imperial, captivated. In tow with close-knits Booker T on Acid and She-Devils, the three acts were held together by a shared conceit. Each drew listeners, held tight by spectacle and a venue at full capacity, into worlds with fraying seams, with voices in fingers that play with these seams, or jab at them with white-knuckled fists.

Booker T on Acid, who made their live debut here, are a project channeling Booker T through psychedelic pastiche. Matt Padadopoulos and Curtis Holland (though JJJ, a producer with the band, substituted for Holland on this night) were worlding in an off-kilter sense. Think beach carnivalesque: Tom Recchion's melting tape loops, optimism punctuated by collapsing jazz instrumentals, blown out samples. The evening's surrogate singer kept it regular, with a laconic poise admitting a smidge of tongue-in-cheek to the viewers — numbered around 20 at this point, each at far ends of the room. Luckily BToA's music is conducive to feeling as if it's being listened to by no one in particular. It's fun house hauntings occupying a ballroom with funereal motifs on the wall: two men on stage beside an invisible organ, vacillating between ascetic fervour and cool composure. They handled the crowd (lack thereof) perfectly.

Further emphasizing Majical Cloudz's partiality, fellow friends of the band, She-Devils, debuted in Vancouver for a gathering audience. Carrying on BToA's undercurrent of nostalgia and menace, She-Devils actively plied the razor's edge between Audrey Ann's coy imperiousness and Kyle Jukka's fucked

Majical Cloudz photo courtesy of Tara Bigdell



'60s surf-pop loops. Ann's ability to slide into the creaks and rattles of her otherwise powerful voice, over hypnotic repetition, allowed her to creep between chanteuse superego and id in the course of a song, made explicit with bursts of noise from Jukka. The sound was wonderful: in the Imperial's enclosure of smoke and bodies, samples of vinyl crackle broached the link between dream nostalgia and analog's reminder of physicality.

Distinguishing themselves from the opening acts, Majical Cloudz's minimalism is non-referential. The emotive punch of Devon

Welsh's lyrics and Matthew Otto's production are paeans to emotion meets street reportage. Spartan arrangements, in that room-less space, emerged with such dense affect so as to communicate worlds immediately. Otto's single notes had a punctual oomph, whereas warped ambience — and even surges of noise — were warm, vulnerable.

Welsh's voice, resonant and straightforward, was a highlight. When Welsh screamed, startling hundreds, it was unassuming, without the pretense of Byronic mania. His high baritone was pliant, soaring in an emotionally mature way, never maudlin. His falsetto was sobering, his lyrics matter-of-fact over the waves of synth and insistent beats. Welsh's physical performance, pointed stances and stilted rhythmic motions belied the typical spectator-stage relationship. Awkward banter and miscalculations (three songs left, or is it five?) came off like nods to the absurdity of bedroom-pop for a large venue.

As such, unlike other sculptors of light and dark, Majical Cloudz seemed uninterested in actively characterizing their persona. Live, the duo channelled the rapport of musicians tuned into one another towards their audience, as amenable acquaintances. Given the saturation of strangers, the haze between one another and the band ahead of us, it was likely the truest kindness to commit.

—Jonathan Kew

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To have a live show considered for review in *Discorder Magazine* and online, please email event details 4-6 weeks in advance to Robert Catherall, Real Live Action Editor at rla.discorder@cittr.ca.

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FEB
4 **PAUL ANTHONY'S
TALENT TIME**
8TH ANNIVERSARY LOVE FEST
(FIRST THURSDAY OF EVERY MONTH)

FEB
5 **HAIDA GWAH:
ON THE EDGE OF THE WORLD**
FRANCIS FORD COPPOLA'S
APOCALYPSE NOW

TROPIC THUNDER
FRIDAY LATE NIGHT MOVIE

FEB
6 **OSCAR-NOMINATED ANIMATED FEATURE
BOY AND THE WORLD**
THE MAN WHO FELL TO EARTH
LABYRINTH

**THE ROCKY HORROR
PICTURE SHOW**
ALL AGES WELCOME IN THE BALCONY!

FEB
7 **SUPER BOWL 50!**
FREE SCREENING AND PARTY

FEB
9 **ANNIE HALL**
SECRETARY

FEB
10 **THE PICTORIALS COMEDY
CO. PRESENTS
IMPROV AGAINST
HUMANITY**
"CUPID'S REVENGE"

FEB
11 **SAY ANYTHING...**
THE GENTLEMEN HECKLERS PRESENT
THE NOTEBOOK

FEB
12 **CASABLANCA**
AMELIE
ETERNAL SUNSHINE OF
THE SPOTLESS MIND
FRIDAY LATE NIGHT MOVIE

FEB
13 **VALENTINE'S WEEKEND PICKI
BURLESQUE DUOS**

FEB
19 **THE WICKER MAN (2006)**
FRIDAY LATE NIGHT MOVIE

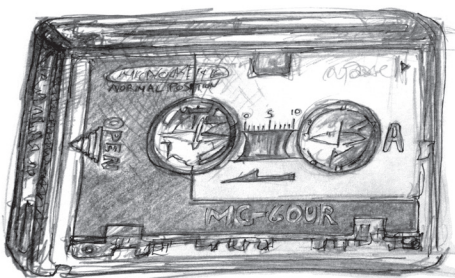

FEB
26 **HAUSU (1977)**
FRIDAY LATE NIGHT MOVIE

FEB
28 **THE RIO'S ANNUAL
OSCAR PARTY!**
LIVE AND FREE ON OUR BIG SCREEN

MAR
1 **THE CRITICAL HIT SHOW
A LIVE
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COMEDY EXPERIENCE!
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MAR
4 **GUMMO**
FRIDAY LATE NIGHT MOVIE

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SUN.	MON.	TUES.	WED.
		<p>2</p> <p>The Soft Moon, Left Spine Down, Koban @ Venue</p> <p>Like a Rolling Stone: an Exhibition About Rock and Rock @ Charles H. Scott Gallery</p> <p>2 - 23 BLACK HISTORY MONTH @ VANCITY THEATRE</p>	<p>3</p> <p>WORKSHOP: MUSIC PHOTOGRAPHY W/ RICKY CASTANEDO + KONSTANTIN PRODANOVIC @ CITR (MEMBERS-ONLY)</p>
<p>7</p> <p>The Toasters w/ Los Furios and Jesse LeBourdais Band @ Rickshaw</p>	<p>8</p>	<p>9</p> <p>WORKSHOP: MUSIC FEATURES W/ ANDREA WARNER @ CITR (MEMBERS-ONLY)</p> <p>art rock? @ Astoria</p>	<p>10</p> <p>DISCORDER TV + FEB ISSUE LAUNCH @ LIDO</p>
<p>14</p> <p>26TH ANNUAL WOMEN'S MEMORIAL MARCH @ CARNEGIE COMMUNITY CENTRE THEATRE</p> 	<p>15</p>	<p>16</p> <p>WORKSHOP: ALBUM REVIEWS W/ ANDREW RYCE @ CITR (MEMBERS-ONLY)</p> <p>Animal Teeth (WPG), Smoke Eaters, Fuzzy P, Kiso-Island @ "redbell pepper" or ask around</p> <p>Dr. Sketchy's Anti Art School @ Hot Art Wet City</p>	<p>17</p> <p>Bright Moments Series: Ches Smith, Craig Tabor, Matt Maneri @ Western Front</p>
<p>21</p>	<p>22</p>	<p>23</p>	<p>24</p> <p>Cradle of Filth, Butcher Babies, Ne Obliviscaris @ Rickshaw</p> <p>WORKSHOP: LIVE SHOW REVIEWS W/ ALAN RANTA CITR (MEMBERS-ONLY)</p>
<p>28</p> <p>FUNDRIVE!</p>	<p>29</p> <p>FUNDRIVE! LE1F - RIOT BOI @ Alexandra Gastown White Poppy @ The Lido</p>	<p>illustrations by Alicia Lawrence</p>	

THUR.	FRI.	SAT.
<p>4</p> <p>Julia Holter, Circuit Des Yeux @ Cobalt</p> <p>Versing, Milk @ Horses Records</p>	<p>5</p> <p>SHINDIG FINALS @ PAT'S PUB</p> <p>Crazy Bugs, Oaf, Mr. Dusty @ Franklin Studios</p> <p>Needles//Pins, Tender Hearts, SBDC @ Anti-Social</p> <p>Propagandi @ Rickshaw</p>	<p>6</p> <p>jo passed, Gal Gracen, Supermoon, Swim Team @ Red Gate</p> <p>Propagandi @ Rickshaw</p>
<p>11</p> <p>Space Elevator @ Fox Cabaret</p> <p>So Loki @ Biltmore</p>	<p>12</p> <p>SpaceMelt @ Renegade Main Street</p> <p>Cindy Mochizuki: Things On The Shoreline @ Access Gallery</p> <p>I Chew Chew/Chew You: A Pizza Show @ Hot Art Wet City</p>	<p>13</p> <p>Monique Levesque: Why Am I Afraid To Love Reception @ Unit/Pitt Projects</p> <p>Expert Alterations (MD), Pale Red, Winona Forever, Tesstopia @ "redbell pepper" or ask around</p>
<p>18</p> <p>Dralms, Mu @ Fox Cabaret</p> <p>Machine Girl, Matt Tecson, DJ Bloody Sunday, Ridylan, Neon Annex, Senpai Suicide Club @ 333</p> <p>GIRLBOY: InBetween @ The Toast Collective</p> <p>Pierce Jordan: Winter Artist in Residence Launch @ Make</p> <p>Scrivener's Monthly: Charles Mudede @ Western Front 18-28</p> <p>Talking Stick Festival @ various locations</p>	<p>19</p> <p>Lié, Courtroom, Swim Team, Vacant Life @ "That Red Place"</p> <p>Sumac, ENDON, Black Spirituals, Molton Lava @ Biltmore</p> <p>Sissy Spacek, Leather, Burrow Owl, PUPUPIPI @ Ask a Queer Punk</p> <p>Jenn Grant, Joshua Hyslop @ Fox Cabaret</p>	<p>20</p> <p>Parquet Courts, Dumb @ Rickshaw</p> <p>New Swears, Skinny Kids, Low Levels, Dried Out @ 333</p>
<p>25</p> <p>FUNDRIVE!</p> <p>thirstDays: Cease Wyss + Aaron Rice (VIVO event) @ Native Education Centre</p> <p>Movie Night: The Act Of Killing @ Red Gate</p> <p>Trash Talk - Mini Indoor Ramp Skate Demo Party @ Venue</p> <p>Now 2015: Women's Open Mic Night @ Hatch Art Gallery</p>	<p>26</p> <p>FUNDRIVE!</p>	<p>27</p> <p>FUNDRIVE!</p> <p>Black Wizard w/ Mos Generator, Ancients, Waingro and Man The Wolf @ Rickshaw</p>

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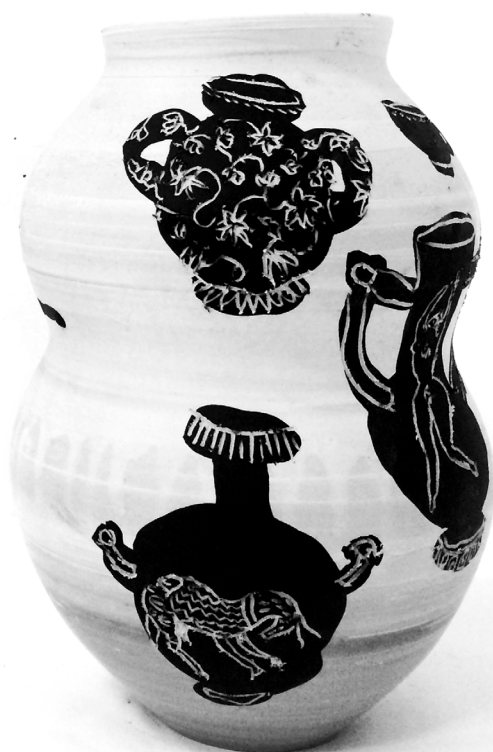
CiTR's Fundrive Finale
and Pop Alliance V/LP
Release Party
@ Hindenburg

MAGGIE BOYD

A DISCORDER ART PROJECT

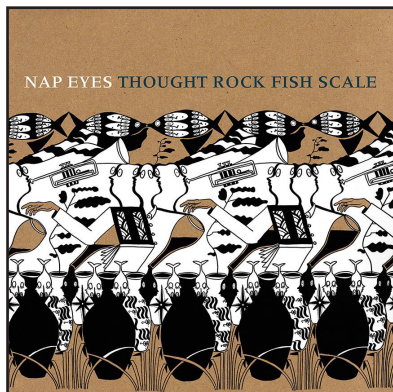








under review



Nap Eyes

Thought Rock Fish Scale

(Paradise of Bachelors)

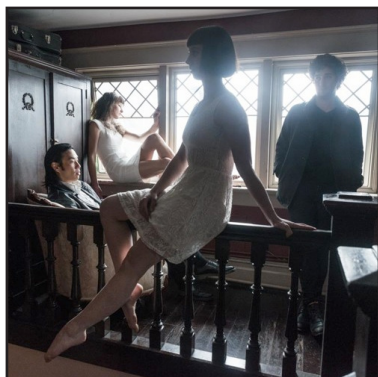
In less than a minute of listening to opener, "Mixer," you can tell that Nigel Chapman's (the songwriter, lead singer and guitarist of Nap Eyes) favourite Velvet Underground album is their 1969 self-titled release. In many ways, the ethos of The Velvet's intimate masterpiece is channelled via The Vaselines, The Clean, The Shins and The Go-Betweens in *Thought Rock Fish Scale*: a self-contained, beautiful and understatedly smart album. In fact, that ethos is captured quite well in lyrics from album centrepiece "Alaskan Shake:" "People recognize you in the night, they recognize you're wrong / They recognize you're right, even when you feel wrong / It's the reason they listen when you make a song."

With those charming words (and many others) Halifax's Nap Eyes cash in on the

promise of intelligent quiet rock songs with glimmers of psychedelia drowned in Alexander Keith's that their debut *Whine of the Mystic* gave us. However, *Thought Rock Fish Scale* is a less rollicking, airier, and more meditative affair than their debut. For their sophomore release Nap Eyes traded in the dark alleys of Montreal for the north coast of Nova Scotia, where they recorded the entire album live to four-track tape. And this is definitely an album that is shaped by its setting. It's as if the sea breeze eroded away everything superfluous and left us with a raw set of literate guitar pop songs.

In bringing these songs to life Chapman is joined by fellow Haligonians — and members of Mint Records' signees Monomyth — Josh Salter (bass), Seamus Dalton (drums) and Brad Loughhead (lead guitar). Together these four musicians use negative space and deceptively simple instrumentals to build sonic settings where Chapman's lyrics about friendship, self-doubt and self-discovery come to life. On the bass-driven, subtly groovy "Don't be Right" Chapman doesn't mince words singing "Don't be right — it isn't good for you." Instead of being right Nap Eyes strives to be true, whether it be in the cheekiest of lines like "The light is hot / Just like the singers of our favourite bands" or in the recognition that "Sometimes, drinking, I don't know my best friend from my best friend." After 32 minutes the album fades out with Chapman singing "Want you to trust, trust, trust, trust me." And by the end of the album I do

— Erik Coates



Les Chaussettes

Les Chaussettes

(Punk Fox)

You know that moment, normally reserved for romantic films: where by some chance encounter, as you're going about your daily routine, fate forces your path to cross with someone. Sparks fly, birds sing, it's magical – or at least the movies paint it that way. Vancouver four-piece, Les Chaussettes, make music to compliment moments like these. Music that washes over you and leaves you feeling all warm and fuzzy inside: the perfect soundtrack to a piece of French New Wave cinema. The Vancouver rain feels like a Parisian midsummer evening with this band in your headphones.

The band creates this atmosphere through exemplary musicianship. The way the swirling guitars intertwine with the bassline, the vocal harmonies on "Don't Leave Your Lover," shows a mastery of songwriting rarely seen from DIY bands in a fledgling stage of their careers. It's impressive given that bassist Maria Turner only started playing the four-stringed instrument when the band was formed a little over two years ago.

Les Chaussettes is a collection of songs with lyrics which are easy to connect with. There are tales of troubled relationships, "I cannot live without you / Come to me, come to me" on stand-out track "Come To Me." A quirky twist on heartache in "Unrequited

Love" depicts the dilemma of fancying your best friend's brother. The majority of listeners will have had similar experiences. It is a showcase of how to write good pop songs.

Before I continue to wax lyrical about what Les Chaussettes have created, it is clear from listening to *Les Chaussettes* that the band is not completely comfortable with being pigeon-holed. The EP opens with "Triple Water," which is bookended by a thudding distorted bassline and a scuzzy guitar solo. On "Russian Boy" the chorus is chanted "Russian Boy! / Don't you want to party more?" along with a Carlos Santana-esque guitar solo thrown into the mix. These elements surrounding the brilliant songs are a red herring more than anything, suggesting to the listener that the infectious indie-pop is not what defines the band.

Don't get me wrong, it isn't. But that being said, the overall effect you get is that warm blanket feeling. It seems to me that Les Chaussettes need to be more comfortable with writing these sexy pop songs. They're very talented musicians and should wear their hearts on their sleeves.— Sachin Turakhia



She-Devils

She-Devils

(Self-Released)

In the music video for "Come," the opening track of their self-titled EP, She-Devils introduce themselves perfectly. The pastel

pink hues and low contrast is reminiscent of Wes Anderson and David Lynch; it's all too easy to imagine Audrey Horne seductively swaying to their retro-sonic sound.

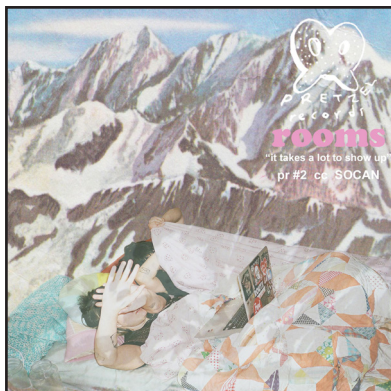
She-Devils is an admirable first release from the Montreal-based duo of Audrey Ann and Kyle Jukka, a collection of three tracks that are a mishmash of contemporary techniques and vintage sounds, creating a sense of timelessness. This mix should come as no surprise, considering they're a sample-based group, picking and choosing sounds from bygone eras and spinning it into their own brand of dreamy, lo-fi pop.

Returning to the strongest song on the EP, "Come" is downright enchanting. The title suggests the song's simple, hypnotic mix of steady riffs, the subtle beat, interspersed with effects that could have come straight out of a sci-fi movie. Ann's vocals take the forefront, sweetly crooning tempting lyrics such as "Hey baby come a little closer / There are things I want you to hear," before seducing the listener with a reverb-laden repetition of the song's title.

Departing from the upbeat afternoon beach vibes of "Come" is "Where There's No One," a lengthy six-minute track that could have ended at four. The length, however, creates a sense of drifting and meandering: Ann laments "Please don't go away" over and over, drawing out each syllable, almost singing at half-speed so it blends with the elongated, crackling sounds that accompany her.

Lastly is "I Wanna Touch You," which sounds like a dreamy little trip under the sea with the slightest mix of elevator music — in a good way. It's a suitable way to end the EP, holding onto the relaxed atmosphere of the previous track while bringing back the tropical edge of "Come."

With just three songs, *She-Devils* have managed to create an entrancing and surreal aesthetic journey. Close your eyes, give it a listen and let yourself drift off into their retro world.— Natalie Dee



Rooms

It Takes a Lot to Show Up

(Pretzel)

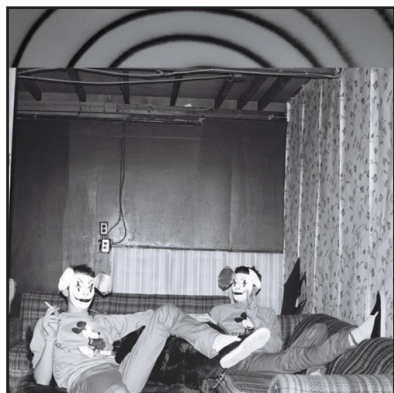
The driving guitar riff behind "It followed us home" opens up a record that listens like a sketchbook you take on a spontaneous road trip up the rainy west coast in the middle of winter: intimate, visceral, honest and almost conversational. Its music notes and life notes scrawled in lo-fi ink and minimalist guitar, underlined by heavy bass lines and occasional smatterings of harmony. Makes sense: Beshéle Caron (Rooms' mastermind) mentions on her CBC profile that the project is a product of years of journaling. She reflects on the meaning of being a feminist, life epiphanies, and of course rising rental prices in her native Vancouver (playfully poked at by the short but lively track "Market value.") No wonder the album sometimes reads like introspective alleyway escapes.

Yes, it does "take a lot to show up," but this relatably-titled album is not without its highlights. Two tracks struck me sharper than the others, "Gossip Saves" and "We share a paycheque." The former expresses what Caron described on CiTR's Lady Radio (08/01/16) as a theme of communication and miscommunication that the album is built upon. The anxious strumming in this track suggests running thoughts and the idea that perhaps the

stuff we think people say about us is actually what we think about ourselves. The title is curiously counter-intuitive and spurs some food for thought, which is left to the listener who is told to "be brave" to mull over.

"We share a paycheque" is a reworking of an earlier song performed by Caron's previous project We Make Earthquakes. Whereas that recording of the track is an acoustic miniature, Rooms' version underlines the track with a more desperate bass line. And rather than a relaxed steel-string, a hypnotic electric guitar riff is the hooking motive that accompanies the rather relatable opening; "There might be a boulder on my shoulders."

With clean rhythms and simple motifs, Rooms' debut tape is musically understated, but not lyrically so. Parts of it are like unexpectedly valuable ramblings you'd discover in a conversation with a buddy. If you hunt around, you'll find that Rooms is only one of Caron's many projects, and the introspective, stream-of-thought approach to writing in this release suggests that this is one is one room of many.— Charmaine Li



Cindy Lee

Act of Tenderness

(ccqsk)

Space is goddamn expensive in Vancouver, so it's rare to hear it on tape. Laptop electronica and close-mic'd punk are easy

because they can be recorded on 50 square feet of anything. But music that breathes — outside of a soft-panelled recording studio or a grandparent's basement — is pretty hard to find.

Cindy Lee's second album, the follow-up to 2012's *Tatlashea* cassette, captures the contours of a particular space so precisely that a forensic detective could probably trace its reverberations back to an exact point of origin (something they probably should do, given that the album cover looks like it was clipped from the centrefold of a serial killer's biography). The album has a sublimely eerie ambience, conjuring abandoned rail yards and subterranean tunnels. Or maybe it's just a spooky digital effects plugin.

Either way, *Act of Tenderness* is a dark and mesmerizing album, and a great use of space, filled with haunting ballads and "European Son"-edged guitar horror. Originally available for free download through songwriter/performer Patrick Flegel's gif-spangled geocities website (good choice for a throw-back medium), the album is a harrowing affair that plays like an emotional vivisection of its creator.

Flegel, formerly of Canada's much-loved all-male band Women, takes the best and most baroque melodic ideas from that project and creates a starkly beautiful record, featuring dense lo-fi vocal harmonies that would almost recall The Microphones if they weren't infused with such a woebegone late 50s/early 60s feel (think The Fleetwoods or The Paris Sisters, with a touch of Tiny Tim when Flegel's falsetto reaches the upper end of his register).

Act of Tenderness exists in a pocket universe of mournful lovers spurned ("Last Train's Come and Gone"), exiled ("Wandering and Solitude") and otherwise vulnerable (the nearly acapella and exceptionally heart-wrenching "Power and Possession" is a standout track). Interspersed among these obsidian-hued ballads are an equally effective set of guitar-frenzied noise bursts, while

the screeching violence of "Bonsai Garden" and the feedback-laden "Miracle of the Rose" bring all the more gravity to the album's fragile moments.

Fliegel's vocals are pitch shifted into a mutated croon on the drum machine-led "Operation," the album's most club-ready hit. It's the perfect left turn located right the middle of an album by turns romantic and sinister. The melody haunts my reverie, indeed.

— Patrick Geraghty



Marlaena Moore

Live at Wunderbar

(Sweety Pie Records)

Sometimes it can be as simple as a guitar and a voice. Edmonton native Marlaena Moore proves just that. Her 2014 debut record, *Beginner* shows the versatility and depth that can come with her enrapturing indie-folk music. But Moore's latest release, *Live at Wunderbar* strips down her songs to their bare and beautiful bones.

Recorded at her October 7th set at Wunderbar in Edmonton, the eight song performance rarely falls short of astounding. With only a lone electric guitar as accompaniment, Moore's voice and lyrics take centre stage.

Plunging directly into her most private thoughts, Moore's lyrics equip her songs with an emotional directness that demands the attention of anyone listening. With lines

like "I can't stop looking at myself through you / Every single thing I do is all for you" appearing within the first half of the first song on the record, there's no wonder that not a single sound from the audience can be heard outside of the enveloping applause between songs. Moore's music captivates.

Marlaena Moore is working in an already established genre, with a slew of similar singer-songwriters gaining significant popularity in recent years: Angel Olsen, Waxahatchee and most recently Julien Baker, among others. However, there is a magic in her music that other artists in the same vein have yet to attain.

Her songs start simply and take off. The only song from her debut record, "Unsafe, Unsure," begins in a sparse, slow waltz. But as it moves on, her voice climbs upward in volume, register and intensity, until finally, she drops any coherent words in favour of a primal howl that ends the song.

Over the course of seven songs, and nearly forty minutes of her unrestrained vocal outpour, Moore ends the night and the record on a strained note. Her eighth and final song, a cover of The Replacements' 1984 song "Androgynous," reminds the listener that this is a live album, and people are not invincible. While Moore attempts to uphold the level of intensity that spans the rest of the record, her voice just doesn't seem to be able to make it. Her voice crumbles into grating shouts, strained and painful sounding at their peaks, exhausted and broken at their lows. But it's a live record. It can't all be perfect.

— Jasper D Wrinch

an obsession with late-80s, early-90s kitsch seems to be the driving force. But while many vaporwave projects evoke a pastel-tinged consumerist cyber-utopia beyond time and place, ghosting has created something grittier, weirder and hyper-local.

On *Telenights*, VHS audio is pitch and tempo-shifted, cut up and generally fucked with. Announcers' voices become extraterrestrial dictations. Throwaway jingles take on the sobriety of Gregorian chant. And the programming is constantly changing, as though a kid with a short attention span has control of the remote — although the transitions are more calculated: something like a mixtape tribute to rabbit ears.

Telenights' real strength is in how it hones in on juicy bits of pop and jazz, then warps them to exploit their appealing qualities. On "Telemiracles," a Casio bassline turns lugubrious and doom-filled. With "Late Movie," the percussion on a muzak track becomes infectious. But in other places there are lo-fi mutations: on "Wavelength," the analog ambience of a nighttime forest is degraded and becomes ASMR-inducing.

The best are those chunks of music that, through heavy processing and their own inherent charms, possess emotional affect. The listener might find themselves entranced by a cheesy sax solo turned tragic lament, only to suddenly discover that the sample belongs to an advertisement for frozen french fries, or to be informed that "the night belongs to Michelob."

Telenights fails when the manipulation of vocal tracks become self-indulgent. The warped male-female dialogue of "Cathode Girl" is presumably played for laughs, but lands flat. Yeah, slowing down vocals from bad TV shows makes them sound funny. But such samples are already liberally employed to break up sections of music and set the theme for tracks. The real pleasure comes from hearing throwaway kitsch transformed by ghosting's touch.

What will stand out most of all to listen-

ers in Canada, BC specifically, are ghosting's samples. The Blue Jays get name-dropped, as do CHEK TV and Richmond Toyota. Makes sense: ghosting is based in Vancouver. It's a break from the spaceless/timeless utopia explored (and criticized) by many vaporwave artists, a suggestion of a real paradise that should be embraced. And it isn't far away: just a few decades in the past, humming muffled from your parents' living room, while you hover at the edge of sleep. — Bryce Warnes



LNDN DRGS

Active

(*Fool's Gold*)

Although G-funk has been mostly abandoned since the '90s, LNDN DRGS re-introduces the classic sound into their new mixtape, *Active*. The duo consisting of Vancouver producer Sean House and Compton rapper Jay Worthy have made a record to bring us back to the glory days of Warren G and Snoop Dogg. In fact, *Active*'s cover was sketched by Joe Cool, the same man who brought us the iconic album art for Snoop's 1993 classic, *Doggystyle*. Like many rappers of that era, this duo has painted a self-indulgent portrait of the pimp lifestyle.

Throughout the album, LNDN DRGS flesh out the context of the project with spoken samples woven into the songs. They present the

confidence of hustlers and pimps, and their shameless means of making a living. These snippets add some texture to the album, and gave me an idea of what I was getting into from the first listen. The album falls under the 'women, money and drugs' rap archetype, so don't expect heavy introspection.

Regardless, I enjoyed Jay's laid-back cadence. When spitting in a similar manner, other rappers sound uninspired and fail to convince. Worthy's chill flow stays entertaining throughout. Songs like "Susan" had me hooked from the first listen, with an alluring blend of quick, slapping guitar riffs and soulful synths. Jay outdoes himself with hard-hitting wit throughout the album, particularly on the tracks "Choose Up" and the title song, "Active." Jay has no problem getting outrageous bars stuck in your head. You'll be getting weird stares for mouthing his lyrics in public. Also, the late A\$AP Yams appears on a few tracks so you can catch some of his last unheard verses.

This unique, stylish tape is better suited for jamming out and catching a good groove than it is for stimulating conversation on the hustling lifestyle. Though the album is somewhat one-dimensional, it plays to its strengths tastefully. The soulful samples and occasional sax solos contrast the simple lyrical content quite well, and there's not much to complain about. As for Sean House, it will be interesting to see what he will be doing with his sound on the duo's next project.— James Shaw



Ian William Craig

Cradle For The Wanting

(Recital)

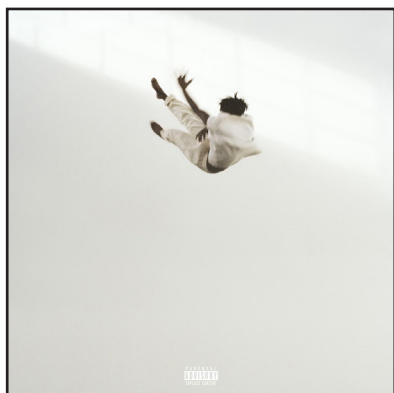
Cradle For The Wanting, Ian William Craig's second release on Recital, is the musical equivalent of several Jackson Pollock paintings layered on top of one another. Using tape loops and a microphone, Craig composes beautiful, desperately deep tracks that flutter between natural and synthetic. Unlike his 2014 Recital release, *A Turn Of Breath*, *Cradle* was recorded in a single session and without instrumentation aside from Craig's operatic voice.

"Doubtshapes" begins with cues from *Stars Of The Lid* and their swelling sounds before becoming increasingly chaotic and noisy, and sets a trend for the gentle volumes and clipping distortion that grow into themes over the course of the record. Although Craig is known for his avant-garde performances and cryptic, sometimes challenging, structures, *Cradle* compounds his experimentation into almost traditional sonic arrangements.

The very particular aesthetic of Ian William Craig's art is as present, and as finely-tuned as ever. A warm, ever-fuzzy flutter is blanketed over every track from his signature reel-to-reels, and channels frequently and intentionally clip into refracting patterns of noise. The range of sounds that his opera-trained vocals can emulate is impressive —

and even while singing at his most articulate, different tones erupt as the loop recycles over the tape heads again and again.

Cradle For The Wanting is Ian William Craig at his most graceful. While seemingly intentionally stripped-back, this is Craig in his most immediate recorded form yet. In some ways, it seems like the “solo” record to *A Turn Of Breath*’s ensemble appearances, but the bareness here only reveals more intimacy. — Fraser Dobbs



Daniel Caesar

Pilgrim's Paradise

(Self-Released)

Daniel Caesar combines individual affinity with spiritual pondering on his latest release, *Pilgrim's Paradise*. This isn't the young Torontonian's first rodeo, who put out *Point Break* back in 2014: his debut EP, which was met with great praise. *Pilgrim's Paradise* is seven tracks' worth of serenading and a surprisingly eclectic mixture of genres. While Caesar's work is rooted in R&B, *Pilgrim's Paradise* dips ambience and rock to affirm his tremendous capacity as an artist.

Caesar's gospel roots pump through the bloodstream of *Pilgrim's Paradise*. Caesar's voice is captivating as he maintains utter control over every note; reminiscent of Frank Ocean. On "A Capella," Caesar's voice is superimposed onto itself, echoing like a

church choir, while "Show No Regret" begins with the sounds of the church organ. Caesar's father was a notable gospel singer and the smooth textures and spiritual references on the album reflect this influence.

In a bold move, Caesar takes on Kanye West's "Streetlights" and refashions it into his own version, "Streetcar." It's not easy for a young artist to follow in the footsteps of one of hip-hop's greatest narcissists, but Caesar pulls it off impeccably. However, the most noteworthy track on *Pilgrim's Paradise* is "Death & Taxes," which best embodies the juxtaposition between the spiritual realm and the stark realities of life that is present throughout the whole album. The song has a ballad-like feel that hypnotizes listeners with Caesar's mystical vocals, while the potency of each instrument is felt.

Pilgrim's Paradise is somewhat autobiographical, combining elements of his religious upbringing (which he has since detached himself from) and his subsequent struggles to find himself in the world. The intro to the album, "Trinity Bellwoods" is bare and simple, with simple sounds of the outdoors. Caesar has stated that Trinity Bellwoods is the name of a park in which he spent a few nights while he was homeless. In this sense, *Pilgrim's Paradise* gives the impression that music is a healthy form of catharsis for Caesar. The dramatic course his life has taken in the past few years reflects itself in his songwriting and his growth as an artist. Lyrically, Caesar still has some maturing to do, as he could add some linguistic variation to his song-writing. However, Caesar's brilliant musicality and captivating voice are enough to make him one of Canada's most promising R&B musicians. — Alex Lenz



Sabertooth

Spaces Between

(Debt Offensive)

A flash of light and then a brief darkness. The pupils are dilated and the vision is blurred. A strange “thock” sound still jumps on the eardrum — dizziness. This is a real punch to the head and Calgary’s Sabertooth shows no remorse for it. *Spaces Between* is a deliberate blow in cold blood.

Everything’s loud, out of breath. Lusting after electricity, strings vibrate so fast that they’re close to sublimation. It’s hard not to imagine steel-coated scratches on the guitarists’ fingertips and peeled skin molecules intertwined with the wires. Breakneck, self-aware tunes, spilt all over the place, consciously repeat themselves to the point where every song brings out the same atmosphere; lightly differentiated versions of deranged chords and drum beats.

There aren’t any spaces between the tracks and the listener for mental decompression and bodily recovery, except for the first few seconds of “Spaces Between,” “Contusions” and “Seawater” where hints of a refreshing twist interrupt the frenetic monotony. In total, 72 seconds of a tacit promise that Sabertooth have the urge and ability to experiment further and produce music that will grow in character without denying its roots. Although infused with these scintilla-

tions of future excitement, *Spaces Between* is all that “clone destination” punk can mean: every song takes you to the same place by a used car, following the same course to the highway and turning to the same exit. Even the pissed-off, frenzied vocals cannot make up for it.

Why do they shout? Who do they want to wake up? *Spaces Between* is both a question and an exclamation mark. “Freaking out / freaking out” still echoes like trying to ease a prolonged teenage angst. It’s a challenge to admit the existence of melody — maybe you’ll need 2 or 3 playbacks if you’re in a bad mood. But truth is the more you listen to it, the more you discover its predictable earworm quality.

Surprisingly their predictability rubs against Keith Caves’ fascinating cover art which actually uncovers our potential of an unmaterialistic greatness and the cost to acknowledge and reach it. No pain, no gain after all. Rebels should have a cause. Sabertooth may have found their own inside Calgary’s sterile urbanity that indulges conservatism. And progressive rebels need challenging instrumentation. As an affirmation of their iconoclastic artistry, I expect Sabertooth someday to break their own rules and risk a re-coded guitar distortion.— Theano Pavlidou

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LOOK AROUND, BABYSITTER

GENERATION GAP



words by Daniel Geddes

illustration by Cristian Fowlie

• • • • •

What is it that makes music radical? Some music, like Run-D.M.C., Miles Davis's *Kind Of Blue*, or the Ramones' first endeavors into buzzsaw punk come from radical origins, but are gradually assimilated into the culture until it is hard to hear them that way. You have to remind yourself that this music initially sounded wild or mysterious, and represented an alternative to everything that was around at the time. Many sounds that were initially jarring, like

the punk played by the Ramones, eventually wind up as whole genres of music, and are subjected to endless rehashing until they no longer have much semblance of the novelty or charm that once made them so pleurably unique. Other times, a new genre is created, but it doesn't seem to represent anything particularly novel, or anything that really opposes social or artistic norms. Motley Crue's *Too Fast for Love* may be a crucial album in the history of hair metal, but who cares? On the other hand, John Coltrane's late period albums like *Om*, and perhaps free jazz in general, still sound oppositional. These sounds never really entered the popular consciousness. Still, it seems to me that novelty does not necessarily make something radical. Some

music that is not exactly foundational, nor makes any attempt to reinvent genre, retains its radical qualities over time.

I thought about this recently as I was listening to the new Beat Happening retrospective, *Look Around*. I got into Beat Happening as a teenager in the CD era. After pirating the song "Godsend" through Napster, I saved my allowance and bought the comprehensive career spanning box set, *Crashing Through*. Looking back, it seems like kind of a rash move to spend sixty dollars on a box set after hearing only one song. But I loved the song, and I didn't regret it. Their skeletal brand of pop contained both instantly hummable songs and all of the mysterious vibes of home recording. I remember skipping school to lie on the hardwood floor of my childhood home to let my musical mind be rearranged.

Beat Happening didn't sound like other music, and they still don't. Although they employed the standard tools of rock, it was their approach that yielded a singular return. By rejecting musical prowess like punks, but also macho posturing, masculinity, and rock and pop star attitude, they created work that still sounds radical in its humbleness, and still stands outside the bounds of mainstream culture. They also spurned some of the transgressive elements that were popular in the counterculture at the time (some, like Henry Rollins, seemed eager to brush them off as "twee" or "cute"), which made them rebels in all circles. Their minimal approach to songwriting, magical melodic sense, bizarre childlike energy, and subversive lyrical tendencies add up to what I still regard as a distinct and peculiar perspective.

While the work of Beat Happening was radical because it personalized and decontextualized traditional forms, some music aligns itself with non-traditional ideas by using aesthetic qualities that

seem unlikely to be absorbed by the culture. It sets itself apart, like Coltrane. I think that Babysitter's new self-titled 2015 album has some of the personalized weirdness that Beat Happening was dealing in, while also using more abrasive qualities of outsider music gone by to set itself apart. These are disenfranchised anthems paired with free jazz, no-wave inspired skronking and squelching. It varies from song to song, but the overall intent is unmistakable; these people are not concerned with the general acceptance of their music, in the same way that the people who developed these sounds weren't. The tones of the record are menacing, absurdly hilarious, and nonsensical. This referencing of atypical musical approaches and commitment to an energizing dichotomy of brutish rockism and smart, jazzy musical complexity make for a bracing concoction.

But it's a strange thing: in 2016, radical musicians can simply exist, build their small audience, and lurk quietly in the background. They won't be assimilated. But with the liberty granted by the internet, they also don't have to confront anything in order to exist in the way that Beat Happening did, as ambassadors of the underground. Will radical musicians just go about their business in bizarre mini-utopias? Perhaps this is an effective approach, and perhaps this is how it has always been. But it's still hard not to affectionately regard the direct, roundly confrontational work of music like Beat Happening.

X

KINGFISHER BLUEZ

HOMEGROWN LABELS



words by Jasper D Wrinch
photos by Evan Buggle
illustrations by Danielle Jette

• • • • •

"No one's ever going to name their label Kingfisher Bluez, are they? Except for me, I guess. I don't know any better," says Tim Clapp, though he obviously has some idea about what he's doing. He's clever. Enough to choose a name he didn't think would need to be formally registered for \$150. Owner, operator and mastermind behind one of Vancouver's most prolific independent record labels, Kingfisher Bluez, Clapp has managed to build up an impressive, yet welcoming institution within the Vancouver music scene.

Inviting *Discorder* into his camperized Ford Econoline to cruise across the city, Clapp explains what it's like to run a record label, and how he's managed to release music for an astonishing number of artists in Vancouver.

Sitting in the driver's seat, Clapp describes how he first got started releasing music: "I moved to Vancouver nine years ago, and I thought the music scene was so hard to break into." But when he started the label, he found that he could provide a highly desirable service to musicians in the city. "People embraced it right away. I think at the time there was a real lack of people supporting younger, up-and-coming artists." In order to get up and running, Clapp turned to his friends for advice and assistance. He remembers, "I just sort of asked around the people that I knew." With help from Ryan Dyck, the man



behind Hockey Dad Records, Kingfisher Bluez began pressing records in 2011. "If I ever get the FACTOR grant," explains Clapp, "I've got to peel off a couple bills for him right away."

And while many artists have released music through Kingfisher Bluez, Clapp also uses the label to put out his own records under the name Tim the Mute. "It's a good way to trick people into listening to my band, I guess." Having put out several of his own records, Clapp knows that musicians are in it "because they need to make music ... They wake up and breath their next project. I definitely understand that."

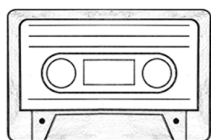
Kingfisher Bluez is an outlet for musicians to distribute their creations, not necessarily an avenue to make a fortune. "I know there's no money in it," says Clapp. "I think the most I've ever been paid for a

Tim the Mute show was \$60. There's three people in my band, so I made a hard \$20."

With music, and not money, being the motivating factor in the label, artists have to have something special to be a part of Kingfisher Bluez. "There's a lot of bands that are great and boring, and that's just not for me," he explains. "I'm more interested in working with people who I think are great people, who are making music with the right motivations."

Whether it be artists asking him for help in releasing music, or tracking down bands he wants to work with, Clapp has no trouble keeping busy releasing music.

In addition to the long list of LPs and EPs put out by the label, Kingfisher Bluez also has a singles club, a monthly 7" record featuring various artists on the label's roster. "If you're ambitious enough to start a DIY label, then you probably want to do



a singles club," says Clapp.

"It takes so long to get the records out that I can't do it every year. I have to do it every two years," he says. Even with a 6-8 month waiting period at some factories, Kingfisher Bluez still manages to pump out vinyl at a feverish pace. "There's lots of music that I like," says Clapp, and therefore lots of music to release.

Kingfisher Bluez has put out records for Xiu Xiu, Dada Plan, Needles//Pins, Love Cuts, B-Lines, White Poppy, Dead Soft, OK Vancouver OK, and Holy Hum, just to name a few. According to Clapp, "there's about 93 vinyl releases, including the stuff that's just about to come out."

And with the label's prolific musical output, it's no surprise that Kingfisher Bluez finally takes its place among *Discorder's* very own Homegrown Labels.

"Every month I open *Discorder* to see if I've been featured as a Homegrown Label, and finally I get the chance. It's fantastic. It feels as good as I thought it would," says Clapp. "Hopefully you guys have got a good photo of me."

X

For more information on upcoming releases through Kingfisher Bluez, or to browse their online store visit kingfisher-bluez.com, and follow the label on social media.



MICH AEL RED

A CEREBRAL DANCE

words by Natalie Dee // photos by Duncan Cairns-Brenner

"I LIKE TO LOOK FOR CRACKS AND FILL IN WHAT'S NEEDED FOR THE OVERALL EXPERIENCE."

"It wasn't ever really a choice, honestly," Michael Red professes over a glass of wine at Café Kathmandu on The Drive speaking to how he first got into music. I'm lucky enough to have caught him despite his busy schedule — he spent the afternoon DJ-ing at Fortune Sound Club, and after our interview he's set to rush off to another performance at the Rio. If his prolific and lengthy career hadn't already made it obvious, Red is someone who keeps himself busy.

Red's passion for music and sound is unquestionable — he fell naturally into DJ-ing at a young age, surrounded by friends with a shared interest in music and amassing a vinyl collection that led him to thinking, "I may as well start trying to mix them." Since that self-described "accident," Red has gone on to participate in a multitude of projects, everything from the dance-heavy DJ collective Light! Sound, ambient sound-art project souns, curator for New Forms Festival, and his own record label low indigo, all while playing gigs and making tunes under his own

name in Vancouver and beyond. souns' latest release, *Ambient A*, is ranking high on CiTR's charts this year.

The project currently occupying Red is *9 of cats*, an EP coming this March from low indigo, a collection of tracks that fall somewhere in-between the spacey flows of souns and his higher-energy dance projects. It's something he describes as "engaging on a spiritual or cerebral level," aligning itself with the motif of his label. It's not quite 'sound art,' which Red considers to be contextual and statement-making, though it certainly shares some of those qualities. None of it is his typical dance music, either, Red himself is a little hesitant to label it at all, as he regards labels as more of a "necessity" for his work to become known.

Instead, Red uses words and phrases such as "not straightforward," "purposeful," and "bits and pieces of various locations and left-field," to give an idea of what *9 of cats* is all about. It is dancefloor friendly, but only in the right context — "it would have to be pretty cerebral or late at night ... it's more for conversation, some-



thing you actually fully pay attention to.”

To add to the sonic ambiances of the EP, Red collaborated with artist Giorgio Magnanensi in an “effortless” process to create visuals for the album. There are swirling neon patterns that gradually shift, taking the viewer through the journey of each track. The day after Red sent Magnanensi the tracks he received a so-called “test” video, but he thought Magnanensi had already “perfectly” captured the feel of his music.

It isn’t surprising that the two worked so well together — both Red and Magnanensi split their time between the Sunshine Coast and Vancouver. After a first failed move to the Sunshine Coast over ten years ago, the failure due to lack of “col-

lected inspiration,” Red has now amassed enough of that inspiration to head back. City life winds him up — he uses the Sunshine Coast to “chill out.” It’s paid off, with *9 of cats* coming together in “that shell and quiet” that Red finds when he’s away from the city, his mind distanced from gigs and networking.

The EP is intrinsically linked to Year’s End, a Bandcamp Red has set up to release archival material. “*9 of cats* is a statement of ‘I’m very much active and this is where I’m at now,’” Red clarifies, describing Year’s End as something more “personal and intimate,” the kind of music he’d play “if someone were to come over to my house.” On a whole, the project is “more about the space it’s creating for what I have next to

make and still acknowledging the value of the stuff that's out there."

This build-up of material is a side effect of Red's longevity and steadfast dedication to participating in and nurturing Vancouver's electronic scene. He oversaw events that were "essential to keeping the scene alive," which paid off, as Red reports how much traction and visibility he has seen artists gaining in recent years. Now he's taken a more hands-off approach, placing well-earned focus on himself as an artist and participant in the scene, as opposed to an organizer.

Red's newfound space and time is already being put to good use, even beyond the *9 of cats* EP. Up next are more releases from Chambers, described by Red as "an outlet for another pocket of music I make" in collaboration with local musician and artist Gabriel Saloman. Seattle's Debacle Records is one of several labels that will be releasing new Chambers. While his project with Saloman arose from a fortuitous connection between mutual friends, low indigo's Facebook group has also served as a platform for networking — which, apparently, is the norm for the page. A new label called Subtempo Records will be releasing a sounds remix as a result of first connecting with Red over Facebook. The networking and art that can emerge from a simple Facebook group is something that Red is eager to see.

While Red is established in his community, it is obvious that he is still as intent as ever on propelling electronic music for-

ward in whatever way he can. "I like to look for cracks and fill in what's needed for the overall experience," Red says. "I feel like I don't need to fly the flag for any particular sound or movement if other people are flying that flag and providing that, that's great, that gives me opportunity to do something different, because there's always something different."

X

Michael Red will be releasing 9 of cats on low indigo this March. He has upcoming releases on Modern Math, Babel, Dipped and Aufect. To hear his music and find links to other projects visit michael-red.com or follow him on soundcloud.com/michaelred.

GIVE US MORE

UNDERGROUND VENUES



words and photos by August Bramhoff // illustrations by Alison Sadler

My best friend's mom moved to Vancouver in the late 1960s. She never came out as a hippy, but we have the tie-dye dresses and Iron Butterfly albums to prove it. Her and her posse set up shop down the street from the BC Sugar Refinery. I remember her telling us a story of the police getting a search warrant for her home because a neighbour accused them of growing weed. Turns out it was tomato plants giving off a rank odour, but the message of 'tolerance' got through. Decades before, rum runners took refuge in alleys and building basements to set up speakeasies, which, echoing similar spaces today, were unlicensed and subject to police raids. The spirit of rebels past remain in the stone and dirt as the underground club scene stakes its claim hosting shows at 'illegal' venues, committing both a public service and hazard to their own health.

As more and more of Vancouver's past is torn down and commodified into condo towers by developers with questionable intentions, and crack and meth continues to diminish public perception of East Hastings street, the fundamentals remain. SRO's are still available for rent. People don't have that much money. Status, however, means nothing when it takes grit to express yourself, and willingness to take risks. There are committed individuals who see beyond this city's transformation to defiantly carve out affordable and accessible spaces for musicians and artists.

My friend's Mom said goodbye to the refinery, the sunsets, and the DTES / Chinatown long before I was born, and as a kid in the sports-ridden mini-van saturated conformist suburbs, I craved the space and opportunities that spaces like Secret Location, The White Belt and The

West Belt provided. Regardless of the generation, the desire to be a good host and neighbour has always been at the forefront of the hidden clubs — so why do the police repeatedly come a-knockin' with bright flashlights and infractions checklists? Is the concept of people making art rather than art for the people so intolerable (for those in office) that the idea must be slaughtered? Do a different set of rules apply for people with different income levels? Or is this merely a result of outdated temperance society laws created in the thick of WWI making today's venue organizers the bootleggers of the 2010s.

Last December a venue near the Balmoral Hotel was raided by police, who apparently had no idea they were stepping into a core venue of the Vancouver underground / indie scene. Facing serious fines and possible jail time, the proprietor (who wishes to remain anonymous, but we will refer to as Proprietor X), decided to shut it down, leaving the future of its operation in question.

"The police showed up because someone was throwing shit off the roof near the hotel [close by]. About 8 or 9 officers were there; I was read the riot act, and told I had committed a Federal offence," says X. "Still, I think they were reasonable; they told me they didn't really want to shut down my party, but to just do it properly. I think about that too...There was one show where there was 400 people in 3,000 square feet and I was just thinking, 'What if something happen?'"

It's no secret that not only are a majority of Vancouver's oldest buildings lining the streets of Chinatown, Strathcona and the DTES, but that they are also some of the most dangerous buildings. Many of these buildings have not seen upgrades in a long time. No one has fun in an ambulance ride after having fallen through a floor, but these buildings will continue to be converted into cheap art spaces and venues. What's preventing these buildings from getting the needed support?

"[The main problem] has always been that buildings that have a purpose other than a full-time venue — such as studios, art galleries, or stores — would have to either change their zoning or licensing to be a venue, hall, or bar, which requires lots of money and building upgrades ...or [they] operate outside the law," remarks one community organizer affiliated with Horses Records. "The beauty of these venues is that they operate outside of universal definitions, but that could also be the biggest obstacle in obtaining legitimacy from the City ... If you really want to do something badly enough you can do it. If that means playing your first show with an all-flute drone project to 5 people on a Wednesday night, then we'll make it work."

Speaking to the need for more variety of venues, Proprietor X noted, "I've had people from all over the world tell me they are allowed to [throw parties] where they are from, and that Vancouver badly needs these same kinds of spaces."

So in a city ripe with public art, such as the Main Street Poodle, what attempts at recognizing the local experimental arts scene is the City of Vancouver taking?

"Recently (...) a program, [Arts Events License] has been put into place which allows for places like art galleries and stores to host special events through a different licensing program than a bar or nightclub. This has been a major step





forward for the City.” says the organizer related to Horses Records. “[But] there are still lots of things that can be worked on. For example, only three licenses can be issued per month, which correlates to the number of liquor licenses the Province of BC will issue, but this doesn’t take into account all-ages events which don’t require a liquor license. Also, if there are more than three events in a month, then according to the City that equals one event a week which means that it is not an ‘occasional’ use of the building, but a ‘regular’ use.”

In the interest of balance, *Discorder* felt it was important to gather the City’s view on this, and contacted a representative of CoV Corporate Communications. When asked what plans the City has to work with the community and cut the red tape, they responded by email addressing the Arts Events License Program directly: “It is important to note that the City licences use of space. The program sets minimum base life safety standards to support occasional conversion of industrial, office and retail spaces for performances, safely and legally. The program is designed to be user-friendly: one application, one licence, a lower fee ... The City

works with the Vancouver Police Department, Vancouver Fire and Rescue Services and the Provincial Liquor Control Board to ensure groups comply with regulations for their event.”

Whether the City’s hand is guided by a moral temperance that has morphed into a slicked corporate stance is not the real debate here; rather, what agenda is rendering experimental artists criminals, and private spaces illegal? Like the hippies and rum runners before them, illegal venue organizers hear the beat of the people, not politicians. Those who know this realise that if all music is rendered into a placatable, controlled mechanism we lose the elements which make it art — our selves. If the artist is, in essence, to push boundaries and comforts, than being labelled as outlaws by the City of Vancouver can be the most legitimate honour they receive.

X

For more information about local underground venues, ask around. To research the Arts Events License Program visit the City of Vancouver website at vancouver.ca.



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■ CARRIBEAN

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! Its Saturday, watch out STORM COMING!!!!

■ CHINESE / KOREAN

ASIAN WAVE

WED. 4(PM)

Tune in to Asian Wave 101 to listen to some of the best music from the Chinese language and Korean music industries, as well the latest news coming from the two entertainment powerhouses of the Asian pop scene. The latest hits from established artists, debuting rookies, independent artists and classic songs from both industries can all be heard on Asian Wave 101 as well as commentary, talk and artist spotlights of unsigned Canadian talent. Only on CiTR 101.9 FM.

■ 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.

■ CLASSICAL

CLASSICAL CHAOS

SUN. 9(AM)

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

■ DANCE / ELECTRONIC

BOOTLEGES & B-SIDES

SUN. 9(PM)

Hosted by Doe Ran, tune in for the finest remixes from soul to dubstep, ghetto funk to electro swing. Nominated finalist for canadian college radio show of the year, 2012 Pioneer DJ Stylus Awards.

Soundcloud.com/doe-ran and search "Doe-Ran" on Facebook.

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)

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

SYNAPTIC SANDWICH

SAT. 9(PM)

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

TECHNO PROGRESSIVO

ALTERNATING SUNDAYS 8(PM)

A mix of the latest house music, tech-house, prog-house and techno.

TRANSCENDANCE

SUN. 10(PM)

Hosted by DJ Smiley Mike and DJ Caddyshack, Trancecendence 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, Ovnimoon, Ace Ventura, Save the Robot, Liquid Soul and Astrix. Older influences include Union Jack, Carl Cox, Christopher Lawrence, Whoop! Records, Tidy Trax, Platipus Records and Nukleuz.

Email: djsmileymike@trancecendence.net

Website: www.trancecendence.net

■ DIFFICULT

BEPI CRESPLAN PRESENTS...

SUN. 7(AM)

Bepi Cresplan Presents... CiTR's 24 Hours Of Radio Art in a snack size format! Difficult music, harsh electronics, spoken word, cut-up/collage and general Cresplan@ weirdness.

Twitter: @bepicresplan.

Blog: bepicresplan.blogspot.ca

■ 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.

FEMCONCEPT

FRI. 1(PM)

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

LIVE FROM THU.NDERBIRD RADIO HELL

THU. 9(PM)

Featuring live bands every week performing in the CiTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

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

FRI. 3:30(PM)

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

PEANUT BUTTER 'N' JAMS

ALTERNATING THU. 6:30-7:30(PM)

Explore local music and food with your hosts, Brenda and Jordie. You'll hear interviews and reviews on eats and tunes from your neighbourhood, and a weekly pairing for your date calendar.

RANDOPHONIC

SAT. 11(PM)

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

THE SHAKESPEARE SHOW

WED. 12(PM)

Dan Shakespeare is here with music for your ear. Kick back with gems of the previous years.

SHINE ON

TUE. 1(PM)

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

SOUL SANDWICH

WED. 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.

STUDENT SPECIAL HOUR

FRI. 10(AM)

Students play music.

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

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.

POP DRONES

WED. 10-12 (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

CRIMES & TREASONS

TUE. 9(PM)

Uncensored Hip-Hop & Trillish. Hosted by Jamal Steeles, Trinidad Jules & DJ Relly Rels.

Website: <http://crimesandtreasons.blogspot.ca>.

Email: dj@crimesandtreasons.com.

NEW ERA

ALTERNATING THU. 7:30(PM)

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

NOD ON THE LIST

SAT. 7(PM)

"Nod on the List is a program featuring new urban and alternative music, sounds of beats, hip hop, dancehall, bass, interviews, guest hosts and more every Tuesday at 11(pm).

scads_international@yahoo.com

facebook-So Salacious"

VIBES & STUFF

TUE. 4(PM)

Feeling nostalgic? Vibes and Stuff has you covered bringing you some of the best 90s to early 2000s hip-hop

artist all in one segment. All the way from New Jersey and New York City, DJ Bmatt and DJ Jewels will be bringing the east coast to the west coast throughout the show. We will have you reminiscing about the good ol' times with Vibes and Stuff every Tuesdays afternoon from 4:00(pm)-5:00(pm) PST. E-mail: vibesandstuffhiphop@gmail.com

■ INDIAN

RHYTHMSINDIA

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)

As this is Black History Month, The Jazz Show will celebrate and honour it with Features that have a relevance to Black History:

Feb. 1: Tonight we begin with a live album led by legendary Detroit drummer Roy Brooks with such stellar people as trumpeter Woody Shaw

Feb 8: Drummer Max Roach's music had since the late 50s, political and social overtones and civil rights relevance. "Percussion: Bitter Sweet" from 1961 is no different with Mr. Roach, the versatile Eric Dolphy on reeds and flute, Booker Little on trumpet and singer Abbey Lincoln. Emotional and moving music.

Feb. 15: Miles Davis' recording of the Gershwin opera "Porgy and Bess" about black people and their lives and loves gets a very deep instrumental reading by Mr. Davis with a large orchestra under the direction of Canadian Gil Evans.

Feb. 22: "The Black Saint and The Sinner Lady" by bassist Charles Mingus is one of his great masterpieces. His large orchestra is filled with great soloists, alto saxophonist Charlie Mariano in particular. A deeply emotional, powerful and moving work not to be missed.

Feb.29: We end Black History Month with an album by guitar great Grant Green of what used to be called "Negro spirituals". Traditional songs associated with the black experience. "Feelin' The Spirit". Grant Green and company with pianist Herbie Hancock.

LITTLE BIT OF SOUL

MON. 4(PM)

Old recordings of jazz, swing, big band, blues, oldies and motown.

■ LATIN AMERICAN

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 of 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.

POWER CHORD

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.

■ PUNK

ROCKET FROM RUSSIA

TUES. 10:30(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: rocketfromrussiacitr@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

ALBION

TUES. 2(PM)

The best new music coming out of the UK along with the most exciting Canadian artists British host Sachin finds as he explores Vancouver.

THE BURROW

MON. 3(PM)

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

BVP RADIO

ALTERNATING WED. 1(PM)

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

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 Phone can put the word "post" in front of.

THE CAT'S PAJAMAS

FRI. 11(AM)

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

CRESCENDO

SUN. 6(PM)

Starting with some serene chill tracks at the beginning and building to the INSANEST FACE MELTERS OF ALL TIME, Crescendo will take you on a musical magic carpet ride that you couldn't imagine in your wildest dreams. Besides overselling his show, Jed will play an eclectic set list that builds throughout the hour and features both

old classics, and all the greatest new tracks that the hipsters think they know about before anyone else does.

DAVE RADIO WITH RADIO DAVE

FRI. 12(PM)

Your noon-hour guide to what's happening in Music and Theatre in Vancouver. Lots of tunes and talk.

DISCORDER RADIO

TUE. 5(PM)

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

DUNCAN'S DONUTS

THU. 12(PM)

Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts. <http://duncansdonuts.wordpress.com>.

MUZAK FOR THE OBSERVANT

THU. 2(PM)

A program focusing on the week's highlights from CiTR's Music Department. Plus: live in-studio performances and artist interviews!

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 WED. 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. What 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.

SPICE OF LIFE

ALTERNATING THU. 7:30(PM)

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

■ ROOTS / FOLK / BLUES

BLOOD ON THE SADDLE

ALTERNATING SUNDAYS 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@paulnorton.ca

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: steveedge3@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. 5(PM)

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

■ SOUL / R&B

AFRICAN RHYTHMS

FRI. 7:30(PM)

Website: www.africanrhythmsradio.com

SOULSHIP ENTERPRISE

SAT. 7(PM)

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

■ SPORTS

THUNDERBIRD EYE

THU. 3:30(PM)

The inside edge on the latest UBC Thunderbirds varsity teams' news and results.

■ TALK

ALL ACCESS PASS

THU. 5(PM)

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.

ALL EARS

WED. 9(PM)

Looking for advice? Hosts Brandon and Morme think they can help you with that. All Ears is an advice radio program where the hosts read real questions from the UBC community and answer them live. Other content includes interviewing students, consulting experts, and giving campus life advice. Submit your question at <http://ask.fm/allearsubc>

ARTS REPORT

WED. 5(PM)

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

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...

THE COMMUNITY LIVING SHOW

THU. 9(AM)

This show is produced by the disabled community and showcases special guests and artists. The focus is for a positive outlook on programs and events for the entire community. Originally called "The Self

Advocates", from Co-Op Radio CFRO, the show began in the 1990s. We showcase BC Self Advocates with lots of interviews from people with special needs. Tune in for interesting music, interviews and some fun times. This program is syndicated with the NCRA (National Community and Campus Radio Association) across BC and across Canada. Hosted by: Kelly Reaburn, Michael Rubbin Clogs and Friends.
communitylivingradio.wordpress.com |
communitylivingradio@gmail.com | Community Living Radio Show | @clivingradio
| #communitylivingradio

EXTRAENVIRONMENTALIST

WED. 2(PM)

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

LADY RADIO

FRI. 6(PM)

CiTR Women's Collective's new radio show! Rad women talking about things they like. Tune in weekly for interviews, music, events, commentary, and such.

MINDFUL MATTERS

MON. 7:30-8(AM)

NEWS 101

FRI. 5(PM)

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

PETE'S PICKS

THUR 11:30-12(PM)

From the CiTR Archives! Our Digital Library Coordinator Peter Doolan shares selected gems of CiTR history, digitized from the original audiotape reels!

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.
queerfmradio@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

THUR. 11-11:30(AM)

The Reel Whirled is a half hour long escapade through the world of cinema, focused around UBC Film Society's program; be it contemporary or classic, local or global. From our perspective as the UBC Film Society, we talk about film intellectually, passionately, and goofily. With select music from our cinematic subjects, we pull your Thursday mornings into focus, from bleary eyed to sharp and worthy of the silver screen.

THE SECTOR

FRI. 8(AM)

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

SHARING SCIENCE

WED. 6(PM)

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!

UBC ARTS ON AIR

ALTERNATING WED. 6(PM)

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

UNCED AIRWAVES

MON. 11(AM)

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.

VANCOUVER, RIGHT?

THU. 8(AM)

WHITE NOISE

SAT. 8(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.

whitenoiseUBC@gmail.com

To submit music for air-play on CTR 101.9fm, please send a physical copy to the station addressed to Andy Resto, Music Director at CTR 101.9fm, 11.550 6133 University Blvd., Vancouver BC, V6T1Z1. Though we prioritize physical copies, feel free to email download codes for consideration to music@ctr.ca. You can follow up with the Music Director 1-2 weeks after submitting by emailing, or calling 604.822.8733.



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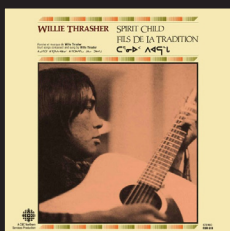
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EVERY FRIDAY ON CiTR 101.9FM 7:30-9PM
www.africanrhythmsradio.com

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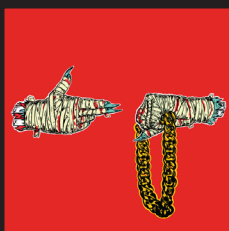
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