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EDITOR'S NOTE

INDEPENDENT EVERYWHERE

illustration by Nikki Lax

The word 'independent' gets adopted in the strangest, most inappropriate ways. (An unfortunate example is *The Independent* development at Main and Broadway. Sigh.) In the publishing sphere too, everyone wants to be independent. But it is more than just a buzzword for publications like *Discorder*, who wear its definition like a worn patch.

There are technical ways of defining independent publishing that are generally, though not always, identified by scrappy text and frugal printing. But I don't want to focus on technical definitions. When asked what independent publishing means to local poet Adèle Barclay, she described it to me as "a fuck you to the canon and the old white men tastemakers who have held power for so long." I want to hold onto that thought of tastemakers for a moment —

Tastemakers or influencers are folks with the ability to nudge trends into the collective conscience through different media platforms, which is not always a bad thing. Influence can be positive.

I don't know that *Discorder* is a tastemaker so much as a taste tester. We aren't the ones telling you exactly where to go because we're already there with you. We're dancing at Painted Fruit, and swaying to the beats of Yu Su; we're showing up at Dystopia Dreaming, and sneaking into the Dominion to find Gold Saucer; we're swiping right to Shindig artists, and chances are we've dated the same people. @discordermag probably already follows you on Instagram.

We are everywhere because *Discorder* contributors are everywhere. *Discorder* is almost entirely volunteer-run by members of CîTR 101.9fm. Writers, photographers and illustrators collaborate on every issue to bring content and perspectives unique to *Discorder* for the kind folks that pick up our magazine in Vancouver, and subscribe across the country. We don't do this for profit, and we obviously don't do it for fame. *Discorder* exists because you exist, and because you like some really weird stuff. To our readers, we will always be a reliable source of alternative music and arts. For contributors, we will always be that community that provides writers, photographers and artists their first relish of publishing. It takes an incredible network of passionate contributors and loyal readers to make 'independent' publishing possible.

It is also worth mentioning that we are so grateful to our advertisers for helping keep *Discorder* a free publication. They are our heroes.

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words by Jonathan Kew // illustrations by Angela Karinn
photos by Sara Baar

*“The internet is
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biosphere and the
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that humans and
other entities have
in an energetic
sense, almost like
the currents that
comprise the ethereal
structure of our
reality is kinda
mirrored in the web
of our reality.”*

To deploy Frederic Jameson’s famous quote: “It has become easier to imagine the end of the world than the end of capitalism.” Fiction teases out these undercurrents. In association with the apocalyptic period, one also imagines a panoply of discursive imaginings: non-humans, post-humans, cyborgs and chimeras which explode the rigidity of patriarchal embodiments according to Donna Haraway’s *Cyborg Manifesto*. It is, to paraphrase David Cronenberg, the radioactive charge of the idiomatic nuclear family which presumes the potential of disruption and transformation.

The post-apocalyptic scenario is one I’ve contemplated in light of two Vancouver happenings. The former was a lecture presented by Lief Hall of MYTHS fame on music and cyberfeminism. The latter, which inaugurates this article, being an upcoming ritual / happening created by Raghunath Khe (Ritch) and Miki Aurora titled, *Dystopia Dreaming*. The evening, meant to “articulate the destruction of the patriarchal establishment” and to “facilitate catharsis for the collective wound of widespread misogyny,” links Ritch and



Miki to a lineage of ritual in Vancouver, and to transhuman feminists around the world. In consolidation of the event's ritual powers, the dresscode is designated "post-apocalyptic," for a period after the androcentric hegemony has folded.

On the note of ritual and performance art, criticism of the contemporary art world according to its own networking in an expansive chain of investment funds urge towards the question of what power art can have against capital. Ritual art, often masochistic, scandalous, strives towards the real, the truly provocative and gripping. But to reiterate Jameson, whether apocalyptic gestures can produce unprecedented change remains dubious.

Lief Hall, who discussed the post-human and apocalyptic in her lecture, "Mythology, Gender, and Cyber-virtual Identity in Pop Music Performance" presented iterations of the alien and apocalyptic as costume in mainstream pop music: fetish plays that toy with the signifiers of the apocalypse, while resolving into traditional patriarchal and capitalist codes: the alien as sex-object, the end of the world brought to you by Katy Perry and Samsung.

Technological determinism has in itself a utopian urge. Glassholes herald the singularity and an era when technology will produce post-scarcity. Speculatives aside, the displacement and patriarchal anarcho-capitalism of the Silicon era reiterates entrenched codes and hierarchies, disseminating an all too familiar future.

Donna Haraway has a key-word in her ontology of the cyborg: irony. Irony here is not synonymous with parody or careless jokes. It is the inherent irony of language, the irony of an earthly gesture that takes on spiritual potency, depth of meaning in every statement and action. Technology, which itself currently acts in many ways to stratify existing systemic disadvantages, is also a powerful resource.

Miki Aurora: "The internet is this mirror to the biosphere and the natural connection that humans and other entities have in an energetic sense, almost like the currents that comprise the ethereal structure of our reality is kinda mirrored in the web of our reality."

Returning to the ritual component of *Dystopia Dreaming*, I identify a powerful utilization of irony, in a wholly serious sense. The alleged primitivism of ritual art is notable. Victoria Singh's *Ritual in Contemporary Performance* rebuttes that though this art may "include primitive elements or make reference to ideals from bygone eras, the intent of the actions belong in 'the now' — offering poignant commentary and insight into our current lifestyles, society and the human condition." The cyber shamanism of *Dystopia Dreaming*, owing to a practice that uses the internet to facilitate its spiritual rites, is itself informed by prior texts and practices. Nodding to Haraway, it's an ironic contradiction of elements that produces surprising configurations. *Dystopia Dreaming* will network in a priestess from Mt. Shasta, and a circle of priestesses from a thriving web community in Houston, belonging to, as Miki explains, a "powerful virtual temple."

The simulcast presencing of the happening establishes a kind of third space in the "intangible nature of the internet." For Ritch and Miki, this is their investment in the discourse, contributing to the corpus of technology's interface with the spiritual and sublime. What makes *Dystopia Dreaming* additionally intriguing is its ameliorative ends, the potential it identifies in this sublime space. Of note is the event's inclusive capacity, and subcultural provocations: Ritch and Miki aim for nothing short of revolution, and hope the event will bring together subcultures in the Lower Mainland.

Abetting these ends, Ritch and Miki



speak with consideration to the safety of the dancefloor. The post-apocalyptic garb is not a costume, a nod towards gunslinger politics informing the zombie fantasy. It is instead an apprehension of the apocalyptic systems of oppression and violence surrounding us, and the sub-spaces echoing a cataclysm that destabilizes these systems: the urgency of survival that the dance floor has historically offered to marginalized communities. *Dystopia Dreaming's* cathartic dance offerings, DJs who reflect eclectic Cascadian geographies and a variety of gender configurations, speak to this commitment.

Ritch recounts to me excerpts from Vedic literature he studied while living as an ashram monk, acknowledging the problematic historical elements that nonetheless point towards contemporary dissolution: "When society is in its last days, one of the signs is that women will be treated badly." For the seriousness of ritual

and cybernetic interface, *Dystopia Dreaming* will itself be a space for the expression of catharsis.

So much of this article has been charged with tangents, refractions of the conversation I had with Ritch and Miki, and the research I did beforehand. This writing is of course preceding the event, so to some extent the obstructions here preclude a piece of total synopsis. But the imperative of that Vedic prophecy makes evident that dreaming dystopia is an ongoing process. We may be living in the end times. You'll want to see what's coming next.

X

Dystopia Dreaming is happening at Red Gate on Saturday, December 5. The ritual is at 9 p.m., by RSVP only. At 10 p.m. doors open to the public, with ongoing performance art and dj sets by Brontron, Miss Kosmik, Aerion, Raghunath Khe and little.fiercy.one, and artworks by Natalia Wilhelm, Lindsay Starbird, Miki Aurora, Antonina Ananda, Tito Ohep, Trinity Firth, Nathan Barrett, Chelsea Mei Lee and Marie Eve.

A NOTE FROM THE ORGANIZERS: *While the composition of the photo shoot and the power dynamics that we are subverting through the imagery present a binary, inclusion of trans and marginalized genders is an important part of our mandate, and we acknowledge any uniquely positioned genders in regards to the power dynamics that will be present during the ritual-Happening scheduled to take place on Dec 5th. We felt it important to include this message with our photo to make clear our intentions, that may not be accurately conveyed simply looking at the performers who were able to attend this photo shoot.*



BEYOND FRUIT SALAD

words by Alex Lenz // illustrations by Eva Dominelli
photos by Pascale Mendez

“Vancouver is too fucking expensive. We can have a house for ourselves to record in in Victoria.”

“We were shredding cabbage on the floor. It was fun. I’m interested to see how it turns out.” Noah Varley, the bassist for the up-and-coming pseudo-pop band Painted Fruit (formerly known as Painted Fruits), is recounting his very recent experience of making 15 gallons of sauerkraut with Johnny De Courcy and Johnny’s father. Other than the fact that one of Vancouver’s best-known alternative musicians is interested in German side dishes, Painted Fruit’s musical connections at such an infant stage in their band are quite impressive.

Painted Fruit is a young band in multiple senses of the word- they have only

been together for about a year, and the band members themselves are fairly young. Three of them are 20 and one is 23. Despite their multi-faceted youthfulness, Painted Fruit has managed to carve a successful pathway for themselves since their conception. They released their first full-length cassette back in May of 2015, titled *Fruit Salad*. The cassette is melodic, breathable and rather joyful in nature.

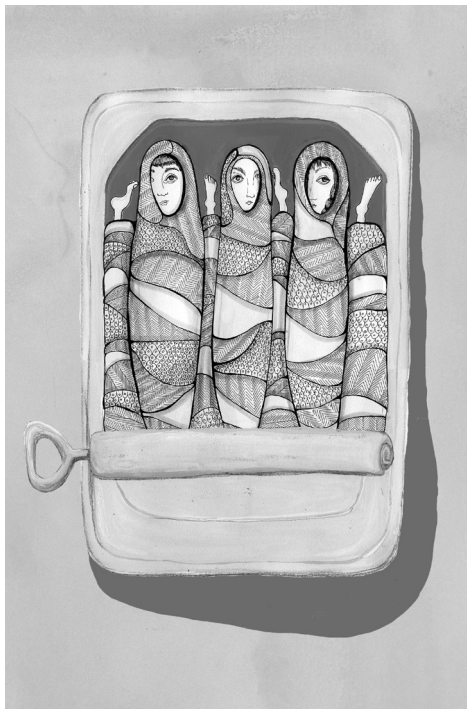
Although Fruit Salad is a self-proclaimed pop album, darker and more rigid undertones creep their way onto tracks like “Running Away,” giving the album some refreshing diversity. Noah speaks candidly of his post-punk influences, such as his love for bands like Women and Gang of Four. “I like the idea of the music conveying the mood. I think it’s really powerful when somebody can write an instrumental that conveys what they’re trying to say.”

The band is composed of Noah Varley on the bass, Jon Varley on the guitar (yes, they are brothers), Evan Aasen on the guitar, and Ben Smith on the drums. All four of the band members grew up together in Vernon, BC and now live together in the same house in Victoria. This affords

them the freedom to collaborate and write together at all hours of the day, an arrangement that is highly beneficial to the group, since all four members are also full-time students. In fact, Noah is presently working at a job placement at Mercedes-Benz in Vancouver studying hydrogen fuel cells as part of his engineering degree. He travels to Victoria every weekend to play with Painted Fruit, which he jokes is making a killing for BC Ferries.

"I think about this a lot, about what I really want to do. I was talking to Michael De Courcy yesterday, his son John is a musician in Vancouver. He's been an artist in Vancouver since the early 60s, and he was commenting that it sucks that we have this awesome band but we're in school. It's kind of disheartening, when people feel that they have to be in school at the same time. It is a really good backup. It's just hard to put your full effort into music."

While the smaller audience base in Victoria may seem like a disadvantage for a band, Noah emphasized that lower living costs in Victoria give the band opportunities they wouldn't have in Vancouver.



The motif of fruits is evident in the band's outward image, which stems from a place of artistic purpose. "One of the inspirations was from still-life art, like painted fruits. The idea of being a painting on a wall...maybe not so much music but abstract art. I think we're all into visual art as well." Noah himself has done the visual design for all of their projects thus far. As an independent band without the pressures of a record label, Painted Fruit is able to carve their own pathway through the music industry, a feat which is both rewarding and daunting.

A defining feature of Painted Fruit's public image is its staunch rejection of their branding. The members are defiant in the face of social media profiles and would rather rely on the quality of their music rather than the image they propagate of themselves. While the group does have a Facebook page, they are reluctant to delve full-force into the world of Likes and Followers as a means of gaining suc-

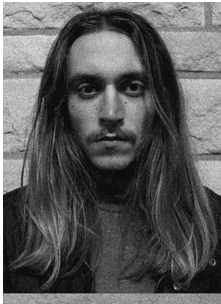
cess. Noah cited Vancouver's Dada Plan as a band that he respects on the grounds that they have gained success by putting on unique shows, such as their set alongside Summering and Ora Cogan at the Planetarium October 22.

Like many other bands, Painted Fruit grapples with the difficulty of keeping a common musical theme within the band. Tastes vary between members, which can impose a strain on the course of the band. That being said, the members of Painted Fruit have channeled their darker, post-punk preferences into a separate band, Novel. This band is composed of three of the members, and allows the group to step away from their pop-music focus in Painted Fruit. Novel is expected to release a full-length record within the next few months.

Despite the undertaking of this musical side project, Painted Fruit is set to release a split 7" record with an Albertan band, Smoke Eaters. Strikingly, Painted Fruit's half of the record will feature one single song, seven minutes long. The collaboration will allow the group to diversify their artistic threshold and reach a wider audience, which is arguably a more ingenious means of spreading the scope of their influence than updating an Instagram account.

X

The exact date of Painted Fruit's new album is yet to be released, although it should be coming out within the next few months. They will be playing a show with Soft Serve at the Cobalt on December 19th.



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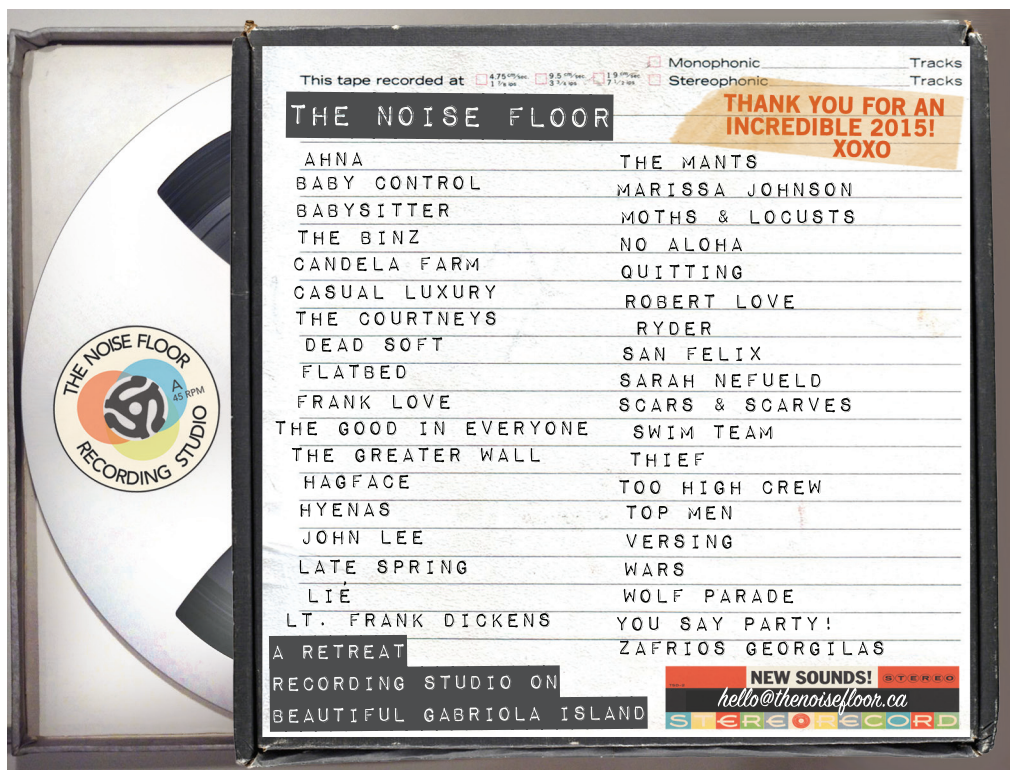
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ALARUM RECORDS

Homegrown Labels

words by Stefanie Bartlett
illustrations by Dana Kearley
photos by Pat Valade

• • • • •

Although he “put a name to” Alarum Records in 2013, Eric Axen had been honing his taste in the Vancouver indie pop and punk scene for years. “There were a lot of bands [that I thought] if I had a label, I would put their record out.” So he did just that, releasing Sightlines’ *Our Demands* (of which he is a part) in early 2013. And the label has gained momentum; this year he released Supermoon’s *Comet Lovejoy* and tv ugly’s *UCLA Yankee Cola*. “I just really wanted people to hear them.”

The sound that Axen curates is a unique one. Self-described as “weird pop,” there is a distinct mesh of grittiness and listenability to the sound he puts out. He considers it pop music “in the sense of songwriting, not pop in the sense of popular music. [These aren’t] bands doing whatever it takes to get on the radio. [But]

pop songwriting as a craft is something alive and well in Vancouver.”

Within the distinct niche of unique local sound, Axen believes running a small label gives bands extra opportunity to be recognized.

“I used to listen to CBC Radio 3 [now CBC Music],” he explains. “It was interesting when it started but then it got more homogenized ... it’s very safe, very commercial.” Though said with conviction, Axen clarifies that his comments are “not to trash [CBC].” He is just more interested in a thread of “grittier stuff” that lies beneath mainstream Canadian indie music.

Operating a smaller label allows Axen to take a hands on approach. Something he finds especially exciting is the resurgence of cassette culture in the city. “Supermoon came and said ‘we’re just going to do a tape’ and I thought, ‘no, a tape can be an amazing art project.’”

Indeed, the cassettes Alarum have released are nothing short of mesmerizing; co-designed by Axen’s partner, artist and illustrator, Dana Kearley, they are a mirage

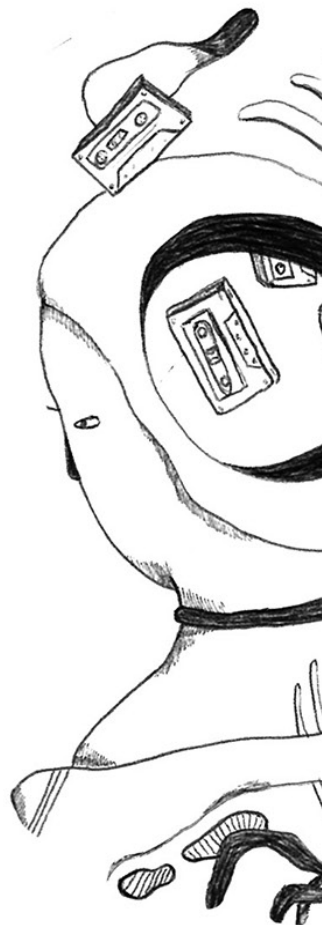
of colourful plastic, dazzling prints and sparkling tape. Kearley finds the possibilities of cassette art stimulating. "When I'm working with Eric we're collaborating in a different sense. We're working on the same thing together, but in two completely different ways."

Axen echoes this, believing that "with tapes, the goal is to create something beautiful that people want to own." Axen believes part of this cassette culture is driven by the social and economic conditions of Vancouver itself. Records are expensive to buy and produce, and in a city with such high costs of living, cassettes are an interesting alternative.

And how else does Vancouver as a city factor into Alarum Records? I was curious to know if he thought that such a concept as "local sound" was even relevant, now that we live in an age where all music is easily accessible. Axen believes that regardless to the internet, "bands from certain locations do influence each other just by playing together in the same area," claiming that's something he wants to document. If anything Alarum Records is a testament to this cross-pollination of influences. With groups sharing band members and subtly impressing their styles on each other, the label has evolved to foster a definable sound that Axen wants to continue curating. "You can find a niche in a city like Vancouver and it can still be geographically specific. I like that it becomes this web, you see everyone influencing each other."

X

Alarum Records is currently working on two new releases for early 2016. Details to be announced in the new year.



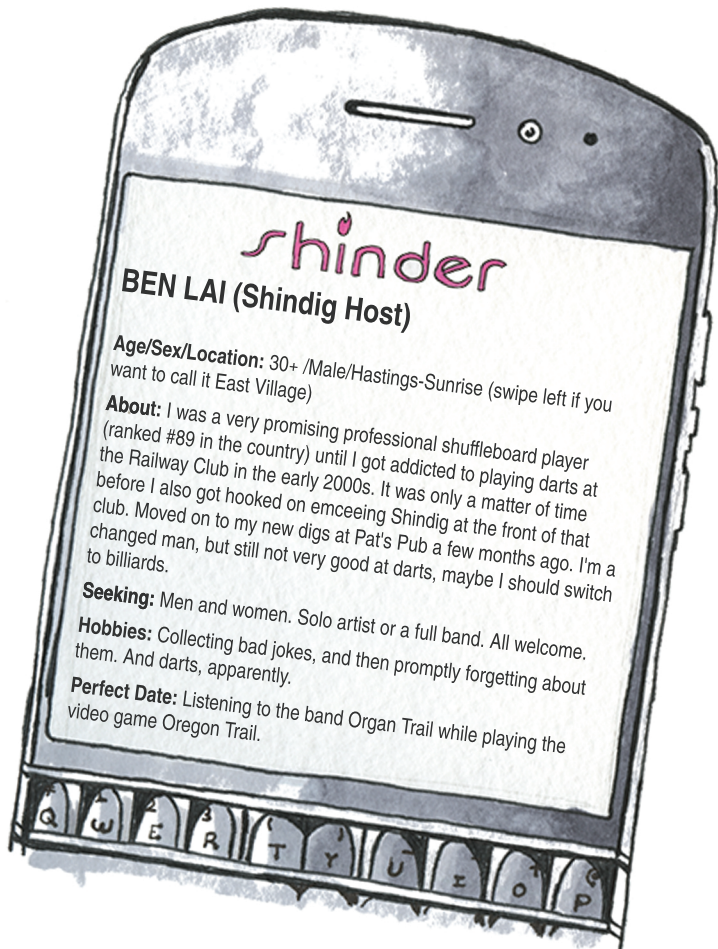


SHINDER

words by Elijah Teed // illustrations by Jesse Ross

Shindig — it's a tradition that has endured the city's musical mélange for over three decades. Over 800 bands have performed on half a dozen stages throughout the competition's long and thickly woven history, and now — for the 32nd time — a trove of Vancouver talent has taken Shindig by full force.

Sadly, not all of our old customs have had the same luck enduring so many years of change the way Shindig has. In our tech-savvy, tap-happy world, it has become increasingly difficult to get to know bands on a personal level. Gone are the groupies of yore, replaced by hordes of faceless Instagram followers and surreptitious Soundcloud streamers. Here at Discorder, we want you to love (and we do mean "love") our first five winners and Shindig's host the same way we do, so get ready to swipe right for the magazine's very own dating app — Shinder.



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Perfect date: April 30, 1945

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NEW NATIONAL FILM BOARD OF
CANADA

Age/Sex/Location: The NNFB is a new age, not ageist
/ Sex is optional but we're open to any and every
possibility / A palette cradled in the palms of Berlin and
Vancouver and everywhere else.

About: The NNFB is an infinite nothing unfolding
endlessly among opposing elements, inevitably colliding
and creating patches and blends of fluorescent unease
and kaleidoscopic comfort-lined cosmic toques of silent
contemplation.

Seeking: Just an unpolished spot where something
pretty used to be.

Hobbies: Painful karaoke, emotional examinations,
deep diving, french fries with mayonnaise.

Perfect Date: We would sit under the brightest sun,
naked, on a cold winter's day fishing in an ice hole for
an extinct species of fish.

*Longer version available on discord.ca

shinder

WINONA FOREVER

Age/Sex/Location: Yung BC
Bois

About: Hot local singles ready
to mingle in your area!!!

Seeking: Yacht Rock & Chill

Hobbies: wake & vape / jam
w/ fam / stax & 'lax

Perfect Date: Sk8 D8 w/
Nyiah Huston

shinder

PALE RED

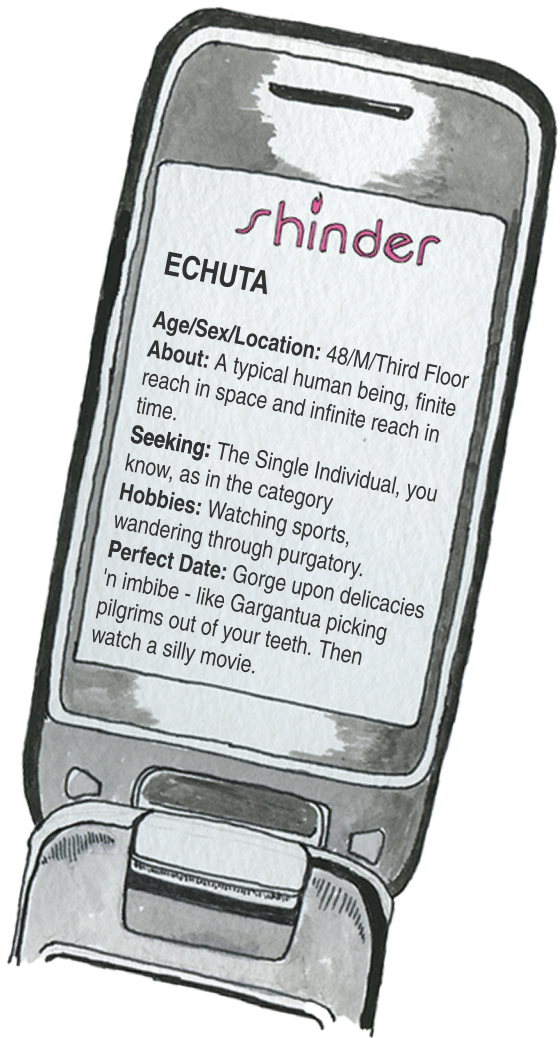
Age/Sex/Location: time's a blob/gender's
fluid/we don't know where we are

About: dtf lolol but tbh dtf

Seeking: butt hugs, a sense of calibration,
our parent's approval, that goddamn
seventh horcrux

Hobbies: ogling dogs, taking out books
from the library and returning them late and
unread, crying, body hair growth, beat
induction

Perfect Date: we see shillord fuckerman
on the kingsway bus and start making out
for days. everyone else leaves, it's really
uncomfortable, the bus is ours now



CiTR's Shindig is hosted at Pat's Pub. Upcoming dates include December 1 with Late Spring, Cloudhood and RE/GEN, December 8 with Francesca Belcourt, Speranza and ATSEA, and December 15 with The Psychic Alliance, Making Strangers and Aidan Shamray. Semi Finals will be held January 12, 19 and 26, and the Finals will be Friday, February 5.



PAUL ANTHONY

In Good Humour

words by Evan Brow

illustrations by Ming Wong

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In our vast culture of entertainment, we tend to associate variety shows with the past. They were ways for guys like Bob Hope and Frank Sinatra to goof around with friends on one of the three channels available at the time. They were filler, bridging the gap between the news and episodes of *Gunsmoke*. Almost eight years ago, actor / comedian, Paul Anthony had an idea. He saw the potential of a live variety show, a showcase of Vancouver's most unique talent. With a distaste for polished performance and a desire to create a community of charming differences, Anthony created *Talent Time* in 2008, a full-fledged underground Vancouver talk show.

"I feel with *Talent Time* we've created a secret club where it feels like everyone's vibing together," says Anthony. "I see people enjoying it with their friends. It just feels like a warm, happy place."

Anthony grew up in Winnipeg, listening to comedy radio shows. He had a predisposition to portraying different characters, sometimes skipping school and dressing in his dad's clothing to walk around outside and see how people would respond. He began performing character comedy, opening for bands and improv groups as his character, Hugh Phukovsky, self-described as the "punk rock custodian of comedy," with a name specifically chosen to sound like "You Fuck Off-sky." Anthony admired the strange and the unusual, seeking a distinct voice in everything he did.

"I didn't believe any rule of comedy," Anthony explains. "I have an inherent distrust of authority. So people say comedy happens in threes? No. It happens in twelves, or whatever."

In 1998, Anthony moved to Vancouver, graduating from Studio 58 in 2001. As an aspiring actor, Anthony began to build a career: getting an agent, acting in main-stage plays, and going down to Los Angeles for parts, but his heart was never in the Hollywood rat race.

"I met with the heads of networks and

Anthony, on portraying characters growing up:

"I started putting on these characters just for my own psychology experiment, like I'd go to different neighbourhoods with this ratty wig and I'd just go through people's garbage. And I'd just see how people responded to me."

casting directors, but it felt like a lot of work. I was never interested in that part of acting," Anthony continues, "Some people really want to be movie stars, and I've only been ambitious about the work. So this idea of going down there where I didn't know anyone, to auditions where you maybe get something, seemed like a waste. So I came back here and did little shows with friends, and I don't regret it."

Now settled in Vancouver, Anthony has found work in a number of fulfilling projects, including a lead role as a street kid in *Eighteen*, as a rock n' roll vampire in *Suck*, and more recently as the Rainbow Raider in *The Flash*. However, Anthony kept doing small shows around town. In 2007, Anthony's friend, Aubrey Tennant asked him to co-host the show, *Softcore Comedy* at the Cobalt. Anthony liked the experience so much that he did the show for a full year. The Biltmore took notice of Anthony and asked him to produce his own show. With a premiere in January 2008, *Talent Time* began.

"I have a lot of friends who are comedians and I love comedy, but it's only one

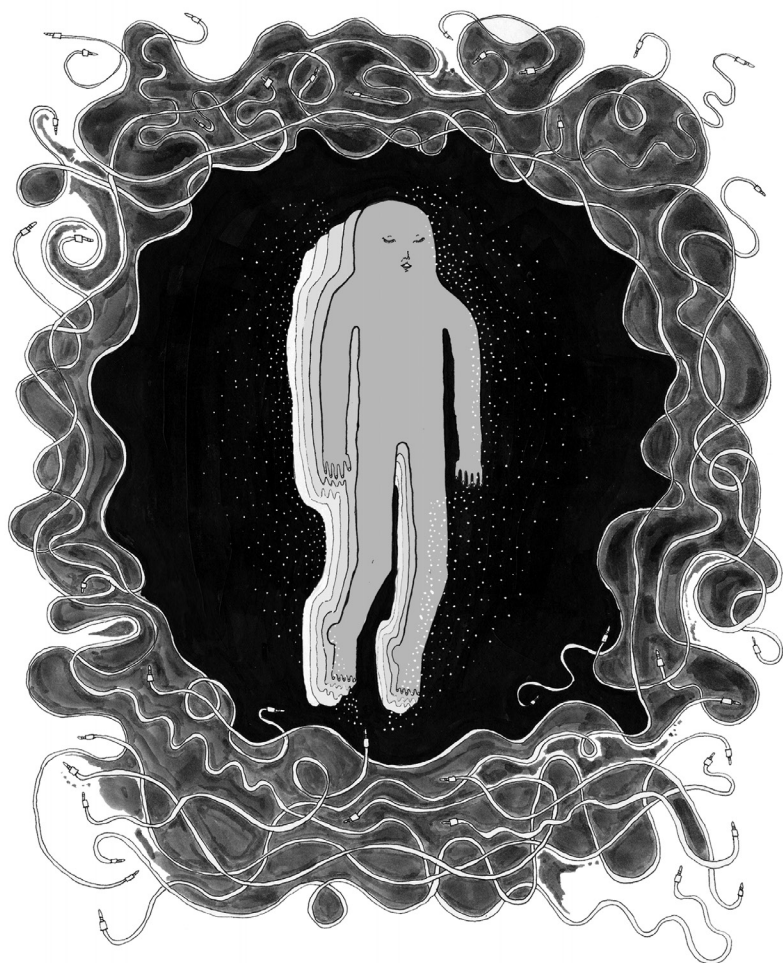
scene," says Anthony. "I get bored when things are so small and the same. So I'd be taking the bus to New Westminster because I heard there was a talent show happening in a mall. And I'd watch three hours of horrible shit, all just to see one kid who would come on in a purple tutu, tap-dancing to Johnny Cash, and there was something there. They would be on the show. I knew my friends wouldn't endure all the horribleness for that gem, so I did my show so I could bring that gem to them."

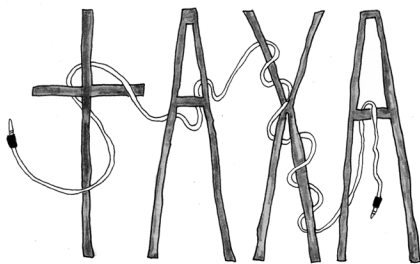
Talent Time grew fast. The show began airing on Novus in August 2008 and on Shaw in October 2011. Local actor / improviser Ryan Beil joined as the official co-host in January 2011, and the show eventually became too big for the Biltmore. In September 2014, *Talent Time* moved to the Rio Theatre with a brand new set and a deeper appreciation for the weird and wonderful. Now in its eighth season, the show has curated hundreds of unique acts to its Vancouver audience, from a nine-year old duo's Mario Bros. dance performance, to an original song by Randy Quaid, to retired auto mechanic inventor James Ming Kwok's inventions to reduce car accident injuries. With an appreciation for community and raw expression, Paul Anthony's *Talent Time* lives on as a bastion of beautiful Vancouver oddities.

"I just want to understand people more, which ties into my own understanding as well," says Anthony. "There's nothing better than a hearty laugh with good friends and it's good to expand that boundary of who your 'good friends' are."

X

You can see Talent Time at the Rio Theatre on the first Thursday of each month. The next two installments are December 3 and January 7.





AMPLIFIERS

words by Jasper D Wrinch // illustrations by Francesca Belcourt
photos by Jon Vincent

*“There’s only so much
you can do if you
only have one guitar
between three bands.”*

“They might not be able to finish a show because too many guitar strings get broken,” explains Andrew Morrison, bassist and founding member of Taxa. Sitting down with *Discorder* just a few days before his band — Talia Maisonneuve, guitarist/vocalist; Hieg Khatcherian, guitarist / vocalist; and Daniel McVeigh, drummer — leaves for a Cuban tour, Morrison helps illustrate the state of the Cuban hardcore punk scene.

“There are these people,” he goes on, “who are hungry to be creative, hungry to make music, and don’t have the means to do it.” Because of its political and cultural isolation under a strict communist government over the past fifty years, Cuban culture has had to develop primarily on its

own without outside influence or resources. While some American artists — notably Ry Cooder — travelled to Cuba in order to highlight the extensive musical history of the country, much of the music that came out of the country in the latter half of the 20th century was in the traditional Cuban son, bolero, or guajira styles.

With limited access to electric musical equipment in the ‘70s and ‘80s — such as electric guitars, amplifiers, drum sets, or keyboards — Cuba’s rock scene was severely stunted at the time when metal, punk, and a plethora of new and exciting musical genres were exploding out of the rest of the world. “Even if they did have access to the equipment,” says Morrison, “there’s no way they could have afforded it.”

Nevertheless, the music found a way. “In the late ‘80s and early ‘90s, the Cuban punk scene sort of started up,” says Morrison, quickly adding, “I’m not the best person to tell this story.”

The story is of the *frikis*, a group of Cuban punks who forged their way through adversity to create a music scene in the harshest of conditions. Recently

gaining the attention of NPR's *Radiolab* in the feature "Los Frikis," the emergence of Cuba's punk scene is a shocking history of those whose passion for music exceeded, at times, their passion for life.

As Morrison explains, "When the Soviet Union fell, Cuba lost its chief support system. At that time there was a lot of hard living and chaos in Cuba." With the loss of significant economic subsidies that had been coming from the USSR, Cuba fell into a severe crisis. Known as the Special Period in Cuban history, the population was faced with extreme food rationing, shortages of gasoline, and a tightening of political control over the masses, with slogans like 'Socialismo o muerto' branded across the Caribbean nation.

The increase in political control over the population, as well as the loss of their chief communist ally led the Cuban government to strike out against anything they saw to be anti-communist. The Cuban punks, who enjoyed American music, were seen as threats to the regime, "so the police were just beating the hell out of [them] all the time," as Morrison explains.

"Because of how bad their living conditions were, and on the assumption that HIV would be something readily cured within a few years, a lot of the Cuban punks began injecting themselves with HIV[infected blood]," says Morrison. Those with the disease were quarantined from the rest of the population in sanitariums; they were given good treatment, and good food.

"Clean living because you had HIV." The sanitariums "were fully outfitted. They had TV rooms, entertainment rooms, music rooms, and so strangely enough," continues Morrison, "a lot of the beginnings of punk rock in Cuba were started inside the HIV sanitariums by HIV infected punk rockers."

Eskoria, for instance, named the founding fathers of Cuban punk, was formed within one of these HIV sanitar-

iums. "The scene never really got the legs under it that it could," Morrison explains, "because most of them are dead now."

Taxa is visiting this Cuba, with a punk scene shaped by *frikis* whose sound never left the country. "The goal is to try to get people to go down there, so the local bands can get some exposure from something outside of Cuba, and in turn, get bands from Cuba to come up here," says Morrison.

Working with Solidarity Rock, an artist-run organization out of Edmonton that partners Cuban and Canadian bands, Taxa, along Vancouver's Recovery are embarking on an 11-day tour of Cuba November 19 to December 2. As Morrison describes, it's a sort of "exchange program. A couple Cuban bands were just up here, actually. Adictox and Arrabio."

In addition to creating opportunities for musical exchanges between Canada and Cuba, Solidarity Rock also collects and donates music equipment to punk bands in Cuba. "There's only so much you can do if you only have one guitar between three bands," says Morrison. While not a requirement of the bands, Taxa have taken it upon themselves to find and collect equipment for Cuban musicians.

"We're not bringing our normal gear down," explains Morrison. "We're just going to bring the gear we've scrounged up, and then when we're done the tour, we're going to give it to the contact for Solidarity Rock down there." From there, the organization will distribute the equipment to those who need it the most. "The idea is to get enough guitars and enough supplies and enough of a backline down there so that they can be self-sufficient."

While the Cuban punk scene has seen some rough day in recent years, those with the drive and the passion to create music have been steadily rebuilding. "As far as I've been told, the scene down there is probably stronger than some of our local



scenes in terms of attendance,” says Morrison. “It’s not about it being a metal show or a punk show. It’s about the chance to see live music. Everybody comes out, and that actually bolsters the audience.”

Whether it be playing shows with Vancouver bands here, or touring with bands in Cuba, part of the goal of Taxa is “to try to reach out to different bands, different scenes, different labels,” explains Morrison. And even if their trip to Cuba has gotten in the way of their own musical endeavours — Taxa’s new LP “was supposed to be recorded this month, but then this touring thing came up,” says Morrison — Taxa can’t help but lend a hand to a punk rock scene in need.

X

Taxa’s tour in Cuba with Recovery is from November 19 - December 2, with updates available on their Facebook page. They will be releasing a new album sometime in 2016.



SIGHTLINES / KISS PAINTING / SWIM TEAM / DUMB

NOVEMBER 6 / ASTORIA

As an adopted Vancouverite, I am quickly learning that musicians and gig-goers alike are very proud of their homegrown music. Local talent is championed and adored in equal measure. What better way to spend a Friday night than watching four of Vancouver's best and brightest at one of the city's favourite venues.

Last minute heroes Dumb kicked off the proceedings, replacing Oldage, who cancelled the day before and, based on the infectious sense of fun of their two EPs, looked every bit like they fit the bill. During one of the many longer breaks between songs (whilst the lead guitarist fiddled with his collection of pedals), the frontman reliably informed us, "Everyone's got herpes, according to an article I read today." This encapsulated the atmosphere of four guys having a great time, which is hard not to buy into.

Dumb's guitarist, and his pedals, then returned to the stage with his other band, Swim Team. The art rockers launched into

a very self-indulgent set, including a number of long instrumental breakdowns. That said their exemplary musicianship was obvious, especially that of the drummer, whose beats became the driving force behind the band. Set closer "Disgust" was a highlight — if they can apply their talents in a similar way to future recordings, the thought of what they could create is very exciting.

The highly anticipated Kiss Painting took to the stage next. In stark contrast to the previous two acts, they were unconcerned with image. Guitarist James Baxter sported a trucker cap and wielded a guitar which had almost a metre of spare string coming out of the head. The instrument seemed to play him as he threw himself around the stage, allowing the solid rhythm section of CA Chux and S.Hellina to hold the band together. Together they produced a rip-roaring show that was as absorbing as it was impressive. Although the set was short, the six songs they delivered were packed full of energy and really affirmed the trio as a band to watch.

Eric Axen's latest band, Sightlines, were headlining the evening. The band, which also contains Kiss Painting's James Baxter on bass, has made a name for itself playing nostalgic pop-punk that is more than a bit influenced by the '90s. (They actually released a cover of The New Fever's "Our

Demands" on limited edition floppy disks back in 2013). Their summery hooks left the Astoria feeling a world away from the torrential rain outside. With Chris Martell threatening to smash holes in his kit throughout, the atmosphere that the three piece created was deafening, washing Axen's lyrics (a real highlight on record) away under the swirling noise.

I must tip my hat to Axen for putting together such a stellar display of local music; on this night it was clear Vancouver's music scene is in safe hands, and it made me proud to be an (albeit adopted) Vancouverite.

— Sachin Turakhia

DEAD SOFT / SLOW LEARNERS / PINNER / DOPPELGANGER

NOVEMBER 7 / ASTORIA

There's something special about a Dead Soft show. Maybe it's the earnestness with which the band performs, or the genuine, innocent excitement that they coax out of cynical crowds of half-drunk hipsters, or even the passion with which the members will watch transfixed by all the bands before and after them. And so, after two months away on tour in the US of A, it was a real nice thing to walk into the Astoria and be surrounded by an atmosphere of music-nerd-sanctuary, a safe haven for fuzz-heavy guitar aficionados to wax poetic about whatever Dinosaur Jr is up to these days. It felt like home.

Doppelganger turned out to be my "I'm only hearing about them *NOW*?" band of the night. Mountains of energy plus members of local favourite MOSFETT, the trio powered through a set-list that had all of the garage-rock charm, not to mention the ear-candy bass lines, of the Beck-imagined Sex Bob-Omb. Doppelganger was definitely not pop punk, but it was a little pop punk; with

a drummer hell-bent on never repeating the same fill twice (and sporting a pretty amazing mullet/moustache combo), the band's energy could almost come across as silly if it didn't feel so sincere. At one point someone in the audience tried to hand-feed a beer to frontman David Madge, who awkwardly refused the intrusion to finish his wicked solo instead. Doppelganger's priorities were on point.

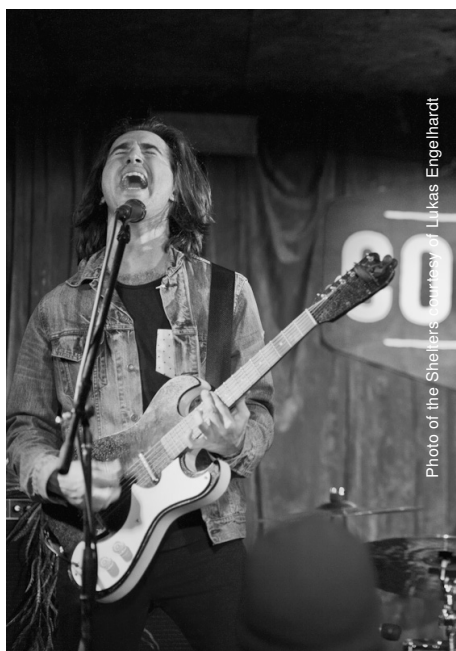
I've been told to see Pinner play, admirably, by upwards of a dozen people who have a foot dipped in the Victoria music community. That it's taken this long to finally see the imported Islanders is a testament to my bad luck, as they've been making frequent incursions on the mainland recently. The four-piece, composed equally of male and female musicians, borrows talent from legendary party-rock outfit Slam Dunk, and that's reason enough to give them the time of day. Their set was equal parts raucous noise, pop-punk charm, and heartfelt crooning. A grungy group slathered in the charm of '90s slacker rock, Pinner left me with a giant, shit-eating grin on my face.

Slow Learners definitely had a different charm to them than the previous openers. More streamlined, less rambunctious, and a wee bit more traditional rock 'n' roll, the heaviest band of the night played a dedicated half-hour of fast-paced punk rock with nary a pause. There's no disputing the talent and drive of the three-piece, but a combination of the peppy groups previously and my old-man curfew fast approaching added up to a set that was easy to enjoy but hard to remember. The impressive rendition of a Fleetwood Mac cover was a glowing exception.

The first time I saw Dead Soft play was maybe a few weeks after the two founding members of the band, bassist Keeley Rochon and guitarist Nathaniel Epp, moved to Vancouver from Victoria. They were fresh-faced, nervous, and maybe a little overwhelmed before taking the stage. The band

that greeted us hot off the heels of a two-month long sojourn into the deserts of the United States was a very different trio ascending the steps to the Astoria's ratty stage. There's still an innocence in their passion that is captivating and mesmerizing, but the band walks with a confidence gleaned from years of steady progress in the Vancouver music world. The trio turn Frankenstein as they touch their instruments, transforming from humble music geeks to electric-channeling grunge phantoms, and it's this transformation that has held true throughout their tenure here. It's just as fantastic to witness now as it was the first time.

Dead Soft's ode to grunge was a powerful performance filled with fan favourites (of which there are plenty), old stand-bys and even a few newer tracks they'd obviously been unveiling over their tour. It's the most varied their set has been in a long time, and in that vein, being trapped in a van together for two months probably did them a lot of good. You could tell, looking closely at



Graeme McDonald's frenzied drumming, or Rochon's swaying bass hooks, that the band was tired, but tight, at the end of a long time spent on the move. But at the end of the night, more than the group's ferociously fuzzy performance, what stood out the most was how shows like this one — shows filled with positive energy and vivid support and entranced listeners — just don't come around very often. If Dead Soft are the tuning fork channelling all those good vibes, then we're damn lucky to have them back.

— Fraser Dobbs

BRONCHO / THE SHELTERS / PEARL CHARLES

NOVEMBER 14 / COBALT

On November 14 at the Cobalt, Los Angeles-based Pearl Charles got off to a late start for a sparse crowd. Still, in the course of her short set, the 23-year-old won some

Vancouver hearts.

Having formerly played with The Driftwood Singers and The Blank Tapes, Charles began her solo career this summer with the release of her eponymous EP.

Her band was notably supportive and coordinated, radiating good vibes to the crowd below. Charles' dreamy stoner vocals blended seamlessly with the stable rhythm of the band. This first act seemed a stark contrast to The Shelters and Broncho, as the atmosphere they had created was sorely missed for the remainder of the night.

After a short changeover, The Shelters took to the stage to celebrate the release of their debut self-titled EP. Also hailing from L.A., The Shelters emitted a very different sound. Occasionally rockabilly and frequently pop-punk, the band of four was high energy from start to finish.

When they were in the process of setting up, I was immediately concerned by their looks, as they exemplified a range of guys you would probably avoid at a party. But they were shortly redeemed. Performing at 100 mph, they poured with sweat through the end of their set. Although their songs began to blend together after a while, this band has major potential to gather a fanbase seeking a good time.

The Cobalt's Facebook event claimed that "curfew" was 11 p.m., but by the time Broncho was ready to perform, it was already 10:20. They had made the unusual choice of bringing their own lamps and ferns, which took a chunk of setup time. Still, even these small aesthetic touches showed that making minor show enhancements does not require a huge budget. With the addition of a little bit of smoke, Broncho created an eerie, theatrical mood.

Maybe it was apparent to some, but I hadn't identified Broncho as an obviously mosh-worthy show. But halfway through the set, a fight — in other words, one guy moshing — appeared to break out right below centre stage, but it was quickly extin-



guished. When the moshing was in full swing, the same man who had broken up the fight seemed not to have gotten the memo, because he nobly spent at least ten minutes trying to break up a twenty-person mosh pit. Broncho continued, unfazed.

Lead vocalist Ryan Lindsey was an undeniable showman. Despite his Oklahoma roots, Lindsey's stage persona is the spitting image of Mick Jagger, down to the pouted lips. And his words, already difficult to hear on the album, are entirely indecipherable live. The Shelters' set had been excessively loud, so Lindsey's frequent yelps were piercing and unwelcome.

Still, Broncho killed it with "What" and "Class Historian." We all knew "Class Historian" was coming, and we waited anxiously for its immediately recognizable opening. Broncho made the right choice in closing their set with the hit, ending on a high note and breaking curfew by 10 minutes.

— Hannah Thomson

TOPS / FRANCESCA BELCOURT / LEIF HALL

NOVEMBER 21 / BILTMORE CABARET

White Poppy was the originally scheduled opener for TOPS on November 21 at the Biltmore Cabaret, but due to a last-minute cancellation, we were treated to an opener double feature: Lief Hall and Francesca Belcourt. Lief Hall had joined the lineup weeks before, but Francesca Belcourt was a last minute surprise.

Lief Hall performed first, before the horde arrived. I had the pleasure of talking to a friend of hers in the audience, who informed me that Hall is an accomplished visual artist. Native to Nelson, B.C., she currently resides in Berlin. Hall used to be one half of MYTHS, who toured with Grimes in 2012.

In fact, Hall's vocals sound like a toned-down version of Grimes'. Her tracks were smooth and effortless, and she commanded the stage with the confidence of a veteran performer. Hall's sound would perhaps be best appreciated while lying down and staring at the ceiling, but the Biltmore's upright audience didn't mind.

Next up was Francesca Belcourt, whose specialty was also highly atmospheric, experimental music. She utilized a ton of vocal distortion, although at one point it seemed that this was the result of a technical difficulty. After that brief hiccup, Belcourt was able to showcase her impressive vocal talent to the crowd, already dense in anticipation of TOPS.

Belcourt looked like a young Drew Barrymore. Like Hall, she stood alone at center stage. And, like Hall, she was not intimidated. It was so lovely to see these talented women on stage, and such a strong female presence was a fitting prelude to TOPS.

When I saw TOPS earlier this year at the



Biltmore, they were already coming into their own. Thanks to a rigorous tour schedule, the Montreal group has only become more comfortable on stage. They clearly have a dedicated fan base in Vancouver, because the venue was completely packed. I saw familiar faces in every direction. But, as expected, all eyes were on lead vocalist, Jane Penny.

Penny had a uniquely enchanting presence on stage. Her vocals carried us through the set, making new songs seem as familiar as those we already knew. TOPS have

released two standalone singles in 2015, “Anything” and “The Hollow Sound of the Morning Chimes,” and we were fortunate enough to hear them both live. They are still touring on their 2014 release, *Picture You Staring*, but a third album is clearly in the works.

The crowd approached fanaticism during TOPS’ closer, “Way to be Loved,” but the show suffered from some loud talkers during the quieter songs. What’s more unfortunate is that these softer melodies are some of TOPS’ best work. Still, they came back for an encore, covering The Pretenders’ “Don’t Get Me Wrong.” TOPS could not have channeled a better musical ancestor, as both bands construct a comfortable melancholy while lulling their fans into absolute infatuation.

— Hannah Thomson

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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@citr.ca.


RIO
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DECEMBER HIGHLIGHTS	
WWW.RIOTHEATRETICKETS.CA	
DEC 3	PAUL ANTHONY'S TALENT TIME (FIRST THURSDAY OF EVERY MONTH!) 8 TH ANNUAL CHRISTMAS SHOW
DEC 4	NIGHTMARE BEFORE THE NUTCRACKER A #EVERYBODYHAS SHOW GET READY: CHRISTMAS WILL NEVER BE THE SAME... *ADDITIONAL SHOWS DECEMBER 5, 11, 12
DEC 7	REBEL WITHOUT A CAUSE DIRECTOR ANTON CORBIN'S JAMES DEAN BIOPIC LIFE
DEC 9	THE GENTLEMEN HECKLERS PRESENT THE TWILIGHT SAGA: BREAKING DAWN PART 2 HILARIOUS LIVE COMMENTARY FOR THE BEST BAD MOVIES!
DEC 10	FROM DRAFTHOUSE FILMS THE PEOPLE BEHIND MIAMI CONNECTION & ROARI PRESENTING JOHN S. RAD'S DANGEROUS MEN
DEC 15	THE CRITICAL HIT SHOW A LIVE DUNGEONS AND DRAGONS COMEDY EXPERIENCE! #DNDLIVE
DEC 16	THE FICTIONALS COMEDY CO. PRESENTS IMPROV AGAINST HUMANITY #IAHATRIO
DEC 17	TOWER RECORDS DOCUMENTARY ALL THINGS MUST PASS MÉXICO BÁRBARO FILMMAKERS IN ATTENDANCE!
DEC 18	THE PRINCESS BRIDE JONATHAN DEMME'S CONCERT FILM: THE TALKING HEADS STOP MAKING SENSE BAD SANTA FRIDAY LATE NIGHT MOVIE
DEC 19	THE 90'S MERRY CHRISTMAS BURLESQUE SHOW
DEC 22 23	SPIKE AND MIKE'S SICK & TWISTED FESTIVAL OF ANIMATION PRESENTS A SICK & TWISTED CHRISTMAS SHOW
JAN 1	THE BIG LEBOWSKI SCOTT PILGRIM VS. THE WORLD PULP FICTION
JAN 2 3	ONE TRILOGY MARATHON TO RULE THEM ALL THE LORD OF THE RINGS (EXTENDED CUT!) ALL MIDDLE EARTH... ALL DAY. LONG.
JAN 8	QUENTIN TARANTINO'S THE HATEFUL EIGHT

COMPLETE LISTINGS AT WWW.RIOTHEATRE.CA

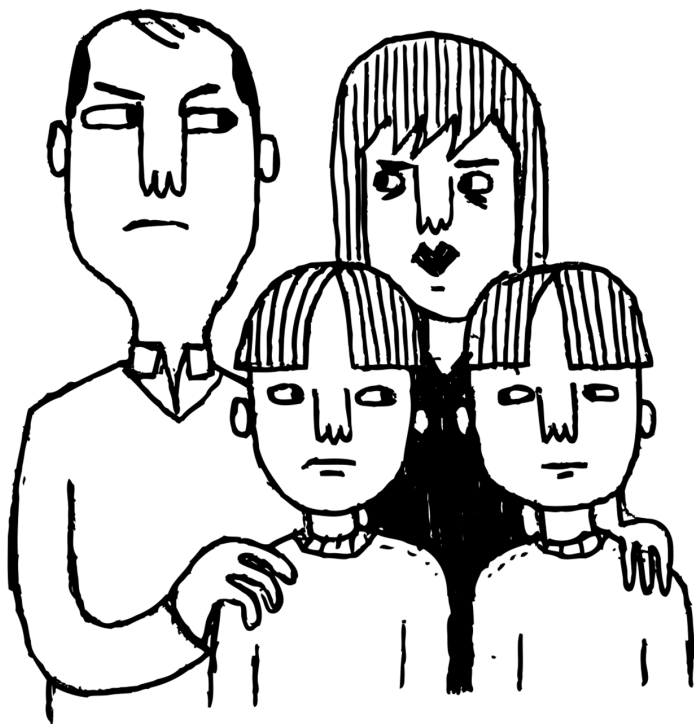
DECEMBER

illustrations by Max Littledale

MON.	TUES.	WED.	THUR.
	1 SHINDIG w/ Late Spring, Cloudhood, and RE/GEN @ Pat's Pub	2 Big Joy Festival w/ Bardo: Basho, Joda Clément (visuals by C130), Strangling Fruit, Phantom Head Trip and The Butter City Poster Boys @ Selectors' Records Cancer Bats w/ Lord Dying @ Fortune 24 Hours of Student Power! @ CTR 101.9FM or ctr.ca	3 Big Joy Festival w/ Souns, The Clear Channel, Fortresses, Nathan Shubert's Pirate Ship, and Common Vernacular @ Selectors' Records Leave album release w/ Eastwood @ The Cultch Legs, Savvie, Youngblood, DJ Christa Belle @ Rickshaw Theatre Wrekmeister Harmonies, Bell Witch @ Cobalt
	7 The Two Character Play @ Little Mountain Gallery Health, Pictureplane @ Biltmore Cabaret	8 SHINDIG w/ Francesca Belcourt, Speranza, and ATSEA @ Pat's Pub The Two Character Play @ Little Mountain Gallery	9 The Two Character Play @ Little Mountain Gallery
14	15 SHINDIG w/ The Psychic Alliance, Making Strangers, and Aidan Shamray @ Pat's Pub Dan Deacon @ Cobalt	16 Fake Tears, Dvbais, Terror Bird @ Askaround	17 Saudade: Rise or Fall @ SFU Woodward's
21	22 Pity Sex, Colleen Green, Eskimeaux @ Cobalt	23	24
28	29 Hot Chip (dj set) @ Fortune	30	31

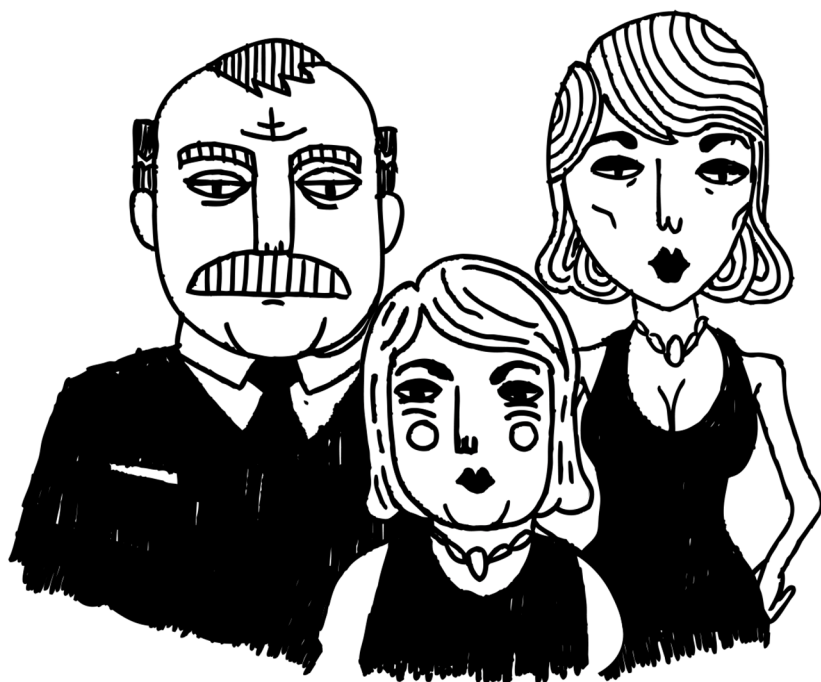
FRI.	SAT.	SUN.	JANUARY DATES
4 Big Joy Festival w/ Panabrite, Flatgrey, Mass Marriage, Derivatives, KR75, and Forever & Sunsmell @ Remington Gallery The Salvos, AKA, BAMFF, I Braineater, Gerry Hannah and the New Questioning Coyote Brigade, and the Judys @ VIVO The Two Character Play @ Little Mountain Gallery Toque @ Western Front	5 Toque @ Western Front Big Joy Festival w/ Daniel Menche, Davachi/Smith + More @ Remington Gallery Mint Records Ridiculously Early X-Mas Party @ Astoria Dystopia Dreaming @ Red Gate The Two Character Play @ Little Mountain Gallery Dada Plan, Freak Heat Waves, Gal Gracen @ Rickshaw Theatre Selectors' Records Presents Truncate (DJ), Derivatives, Robin Banks @ VIVO	6 Toque @ Western Front The Two Character Play @ Little Mountain Gallery	12 (Tuesday) Shindig Semi Finals @ Pat's Pub 17 (Sunday) Jenn Bojm album release w/ Khingfisher @ China Cloud 19 (Tuesday) Shindig Semi Finals @ Pat's Pub 22 (Sunday) Majical Cloudz, She-Devils @ Cobalt Ty Segall @ Vogue Filmsoc Beer Garden @ Norm Theatre UBC 26 (Tuesday) Shindig Semi Finals @ Pat's Pub 28 (Saturday) Unknown Mortal Orchestra, Lower Dens @ Rickshaw 29 (Sunday) Yu Su album release @ TBA
11 Choms Showcase with Dumb, Fuzzy P, Yolks, Swim Team, Tesstopia, and tv ugly @ Askaround	12 Tacocat and Sallie Ford @ Cobalt	13	
18 Saudade: Rise or Fall @ SFU Woodward's Kingfisher Bluez Christmas Party 8 w/ Jody Glenham, Village, Imaginary Pants, Grease Thieves, Mesa Luna, Love Cuts, Girlfriend, and Tim The Mute @ Railway Club SSRIs, Blessed, Redrick Sultan, tv ugly @ WISE Hall	19 Saudade: Rise or Fall @ SFU Woodward's Soft Serve, Painted Fruit @ Cobalt The Sumner Brothers Tenth Annual Xmas Extravangaza! @ Rickshaw Theatre	20	
25	26	27	





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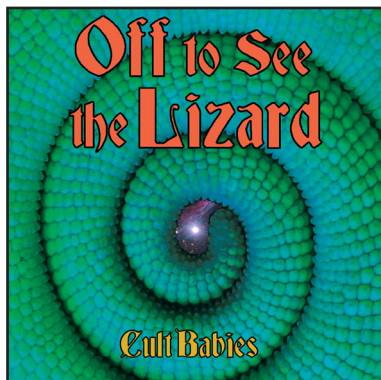
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Cult Babies

Off to See the Lizard

(Self-Released)

Listening to Cult Babies feels a little bit like actually being asked to join a cult. On their new album, aptly named *Off to See the Lizard*, the band is headed down a yellow brick road. But they're not fooled by cheery smoke and mirrors. No, with both sound and lyrics bringing up ideas of the occult and conspiracy vibes, Cult Babies dig straight into the uncanny world beneath.

Off to See the Lizard — released this October (two years after their debut EP, the self-titled *Cult Babies*) — is decidedly noisier than their last release. Heavy, fuzzed-out guitars and vocals are underlined by organ and theremin. The album is consistent but not homogenous: songs move in a common direction without sounding the same.

The album starts on a lighter note with "Garbage People" and "On a Roll" and gradually moves into darker territory. On the final track, "Yes We Cannibal," the band pairs intense minor

chords with lyrics that suggest a serious danger in being unable to "see it any other way."

"Fuck Money" is a definite standout. Beginning with noise that gives way to a top-notch organ line, moving forward to group vocals over a drum solo before culminating in a powerful ending. Listening to this song always makes me want to see Cult Babies play live. I imagine how their ability to build energy through a song (and throughout the album as whole) in recording could be amplified on stage.

The band's use of the theremin, particularly noticeable on the intros to "Garbage People" and "Fuck Money," is reminiscent of golden-age horror movies, as in aliens coming to Earth to suck away your individuality in true cult-leader fashion. Nowhere is Cult Babies' representation of indoctrination more evident, however, than on track four, "Yenom Kcuf" — 36 seconds of the chanted phrase "fuck money" played backwards over a distorted guitar line. This half-minute of noise reveals an ironic dichotomy in underground music scenes, where anti-conformity becomes something to which you conform. "Yenom Kcuf" reveals that conformity is impossible to avoid, because rejecting our capitalist norm would mean embracing Cult Babies' back-masked doctrine to "fuck money." The track is also laughably strange and adds to the band's cultish aesthetic.

"Yenom Kcuf" raises the question: are cults a form of dangerous conformity or a group of radical non-conformists? It is hard to say whether Cult Babies criticizes, embraces, or just likes the aesthetic of cults, but they are making some seriously groovy music regardless. *Off to See the Lizard* has me nodding my head no matter where I am. — Claire Bailey



Dead Ghosts

Love And Death And All The Rest

(Burger)

"Aren't ghosts already dead?" you might ask. Semantic confusion aside, Dead Ghosts deal in the sort of gutsy garage rock that is waiting to soundtrack your next road trip. Their third LP, *Love And Death And All The Rest*, comes to us courtesy of indie powerhouse Burger Records: a label that eschews the adage of "quality over quantity" by simply having tons of both.

The album jolts into action with "Another Love," a song which, with its sun burnt guitars, plodding bass and unexpected psych freak-out, would have made Captain Beefheart proud. Indeed, the album cover of *LADAAATR* is reminiscent of Beefheart's *Safe As Milk*. Yet it's fractured and scrawled over in black ink, an artistic decision reflective of Dead Ghosts' work as a whole. The band resurrects the sounds of classic psychedelia-infused garage rock (a backwards guitar here, a tremolo-laden organ there), whilst the on-point production spruces them up for a fresh sound.

"Upside Down" transports the listener from Dead Ghosts' native Vancouver to the searing heat of the Mojave Desert: rattlesnake-like vibraslaps whirr and crickets croak over languid country guitars. "You said you'd rather be dead / Than playing on *The Top of the Pops*," frontman Bryan Nicol drawls. Clearly Dead Ghosts aren't aiming for the mainstream. And that's just fine by them. Indeed, although more ambitious than their previous two

albums, *LADAAATR* is perhaps too left-field and lacking in hooks to make Dead Ghosts the kind of success that kindred spirits Black Lips are.

However, crossover success or not there is a lot to love about this album. The second half covers so much ground musically that it's almost hard to keep up. "Living In My Mind" could soundtrack Tarantino. "Waste My Time" starts out Sabbath then ends up psychedelic surf-rock. And "Anything For You" is a heartfelt Smith West-erns-esque love song. Final track "I Will Be Gone" sounds like the soundtrack to the last dance at the punk highschool of your dreams, its heartsick '60s backing vocals giving way to screeching guitars and feedback before fading away. "I will be gone" Nicol laments. But I for one am hoping that Dead Ghosts are around for a long time to come.

— Caleb Fanshawe



Girlfriends and Boyfriends

Our Garden

(Pop Era)

The first full-length LP from Vancouver's Girlfriends and Boyfriends, *Our Garden* sounds exactly like it's supposed to. That is, it sounds like a new wave album. Unfortunately, that's about it.

Since they began releasing tracks in 2010, Girlfriends and Boyfriends have developed their sound from bright, spunky britpop to a dark, plodding new wave. The guitar lines are still perky punk, but they quickly become bogged down by over-produced, morose vocals. At times the pro-

duction creates a deep, heavy sound that dips into goth rock. The tempos tend to drag.

Opener “A Flower” was possibly an ill-fated choice, evidencing as it does these worst qualities of the album. The rest of the tracks don’t offer much variety, continually invoking lyrical clichés that undermine whatever progress they might make by adding in more interesting arrhythmic synth and drum elements. For reference, see “Hearts Undone” — “Moon on the rise / Light in our eyes / Hearts come undone / Waiting for the sun.”

While the beat of many of the songs gets lost beneath indistinct, sludgy composition, side B starter “Without Me” picks up a bouncier guitar line that makes for more danceability. This style is similarly heard on closing track “Cost of Living,” suggesting where Girlfriends and Boyfriends might want to devote more of their energy.

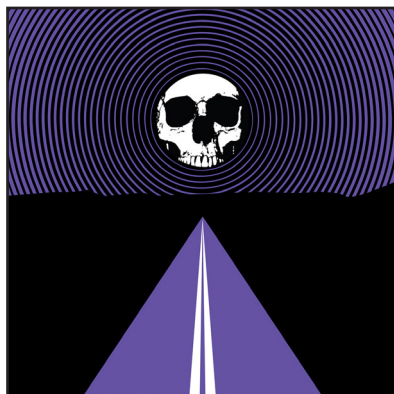
New wave is a genre that has its roots in deviation and exploration, but rather than adding to this legacy with their own unique additions, Girlfriends and Boyfriends sound like they were given a few greatest hits albums and decided to form a tribute band. While definitely ‘doing’ new wave, they aren’t really contributing anything to the genre. There was better music being made when it was actually a new wave of music, and Vancouver new wavers would be better off sticking to the classics until Girlfriends and Boyfriends get more exciting, or something better comes along.—Elizabeth Holliday



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Moonwood

Desert Ghosts

(Arachnidiscs)

Split into two suites, Moonwood’s latest release, *Desert Ghosts* is a voyage through parallel terrains — in both the physical and metaphysical sense.

The first half of the album is an “Earthbound desert rock” trip through the Mojave Desert. Track one, “Trans Mojave Express” has a groovy rhythm section playing behind an ever so slightly varying synth progression while fuzzy layers of overtones and undertones paint the scenery passing by.

Basic song structure and melody remain intact throughout the first suite with some tracks sounding more or less the same as each other. Repetition and improvisation seem to find their own equilibrium from time to time: a core characteristic of the band’s krautrock roots. Most tracks are instrumental jamming platforms with monumental potential that allows the band to build up as much as they please for however long they wish. Occasionally a haunting, echoing couplet or verse drops by in the hypnotic voice of Jacqueline Noire, who’s also in charge of the lead synth.

The first suite has high speed action drawing attention to frontman Jakob Rehlinger’s expansive guitar and Luca Capone’s drums. The second half is nothing short of an interstellar road trip. The “Trans Arrakis Express” suite is named for the desert planet of Arrakis from Frank Her-

bert's *Dune*, and its sound moves towards the mystic with tracks that strip the music to a minimalist mixture of beat and melody. It's a combination so natural that it turns into an excess of psychedelia — an attack on the conventional perception of time. Middle-Eastern instrumentation is most prominent on songs like "Ghola Dance" and "On the Funeral Plane." It's an element that brings a sense of comfort and familiarity to the travelling stranger passing through an unearthly terrain.

Moonwood forms a collusion between multiple influences in terms of their music, blending middle-eastern percussion and late 60's German synth with utter subtlety.— Harsh Trivedi



Soft Serve

S/T

(Self-released)

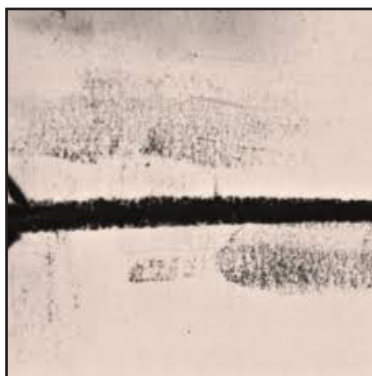
The first time I listened to the self-titled full-length debut of Soft Serve I was immediately comfortable. Everything from the simple and steady drumbeats, to the lightly shimmering guitar lines, to the never-anything-but-calm vocals, made *Soft Serve* one of the most relaxing records to come out of Vancouver in the past year. Even the pace at which the band releases their music is laid back — their only prior release is a three-song EP from over two years ago.

Upon listening to it again, attempting to get a better sense of the songs, of the band, of the personality of the music, I found myself exactly where I was the first time around. It's nice, it's easy and that's about it. Streamlined against any

excess, every one of the nine songs is pleasant, through and through. Made up of two guitarists, a drummer and a bassist, all doing exactly what one would expect of them, Soft Serve isn't afraid to keep it simple.

By the third, fourth, fifth listen, I struggled to find any more to say about it. With bands of a similar sound — i.e. Real Estate, Mac Demarco, Beach Fossils — already occupying a large space in the popular contemporary music sphere, Soft Serve are playing to a well-established audience. They lack a certain amount of the clarity of Real Estate, the character of Mac Demarco and the emotional directness of Beach Fossils, but Soft Serve still sound just as comfortable playing their sunny, relaxed guitar music. While the tempo of some of the tracks are certainly set at a danceable pace, the simple instrumentation, conservative use of effects and reliance on traditional pop song structure make the entire record feel thoroughly easy-going and routine.

Perhaps boring is too strong a word to describe *Soft Serve*. But it can easily be described as unimaginative, conventional and safe. Soft Serve may not be serving up anything we haven't heard before, but they certainly know that everyone likes vanilla.— Jasper D. Wrinch



Thus Owls

Black Matter

(Secret City Records)

Thus Owls— a newfound species of nocturnal hunting birds, a hybrid of Swedish and Can-

adian origins. They inhabit an enormous variety of ecological niches, from stars to planets: the husband-and-wife duo of Erika and Simon Angell have extraordinary traits. Because of their superb night vision and precise depth perception, they can see the invisible mass that holds the entire universe together — the dark matter. The duo's thick feathers absorb the sounds caused by this enigmatic force in our planetary system, releasing them into their new EP, *Black Matter*.

In *Black Matter*, electromagnetic fields are created by confident synthesizers accompanied by intelligent string arrangements, varying from crazed guitars and howling violins, full-bodied cellos and shadowy pianos — something like circuit bending the baroque music era. Drums, committed to passion, grace the overall synthesis, which is elevated by versatile vocals constituting a mixture of Shara Worden and good ol' Bjork.

Erika Angell has an alluring, sui-generis voice with which she interprets the sound profile of *Black Matter* in human language. Sometimes she resembles a classical choir and other times a jazz improviser. Sometimes she mumbles and other times her heart blasts out as Thus Owls fly from planet to planet collecting their six songs:

Mars: Born on the peak of the largest mountain in the solar system, "Asleep In The Water" has an inherently epic quality. Martian coyotes, eagles and other alien creatures recount legends of inner battles.

Venus | The birthplace of "Black Matter," a multi-layered song made of heavy, toxic carbon-monoxide. Ferocious and compelling, it traps huge amounts of heat and its texture is marked with volcanoes and canyons.

Mercury | The smallest but most generous planet of all. Mercury donates "Shields" and "Turn Up The Volumes" which swing between burning and freezing temperatures.

Jupiter | The distant and largest one. It produces "Vector," which is colourful but wordless. The bands of "Vector" are arranged in dark belts and light zones formed by a strong, northwest wind reaching its crescendo at the end of the song. It is dreamy, massive, remote and one step closer to eternity.

Earth | Life as we know it. Our homeland where "We Leave And Forget" inside oceans and oxygenated skies, nests and human homes. Rivers of shape-shifting jazz and blues notes are abundant on "We Leave And Forget." It is a humble celebration of all living things as we know them.

Black Matter matters. Don't wait to change your cosmic address to learn of the unknown. Thus Owls have already invited us to secret places we will be wanting to come back to — they are not spooky, but pleasantly haunting.
— Theano Pavlidou



TV Freaks

bad luck charms

(Deranged)

As the first chord of the thunderous opening riff smashes through your eardrums, it is clear that Ontario's TV Freaks are as angry as ever. The Hamilton hardcore four-piece have made a name for themselves by creating the type of supercharged punk-rock of which The Stooges themselves would be proud. Rattling through songs at a rate of knots is their trademark, so TV Freaks are not straying far from familiar territory with *bad luck charms*.

Do not mistake this. TV Freaks' third record represents a move forward since 2013's *Two*. The production itself sounds — and whisper this — 'polished.' Before long-term fans start to run for the hills, let me explain myself. It was never going to be an Ellie Goulding record produced by Calvin Harris, but it is certainly more refined compared to their previous, DIY style work.

The new record also demonstrates a step

forward in musicianship and confidence. There's barely an atmospheric bum-note to be found, with the band no longer hiding behind the lo-fi production fuzz their genre is susceptible to. The songs benefit from this newfound assuredness, pushing into new territory. The slowed down marathon "FORGET YOU" sees frontman Dave O'Connor rasping "Forget you! / That's all I ever do!" with ever-present gusto, over a riff that almost resembles 12-bar blues. Whilst "Love Fade" also utilises a slower tempo as O'Connor pries beyond his satirical deflation of a failed relationship and opens with "Don't wanna spill my guts / My mind has had enough." It's a world away from "Cut, cut, cut, cut ..." on Two's lead single "Knife."

TV Freaks have not forgotten the ramshackle punk formula which they built their reputation on. And why would they? "Pick My Brain" and "Song for RJ" — the latter has a contender for riff of the year — are the prime examples of why the band has such a committed following. They write classic punk rock that is uncomplicatedly enjoyable. Lead single "Thirteen" will also make you start pogoing no matter where you are or what you're doing.

So *bad luck charms* is progression, yes. But it is more TV Freaks doing what they do best. It's not revolutionary but good quality punk-rock is hard to beat and I, for one, hope they continue to churn out albums of the same nature until I can bounce no more.— Sachin Turakhia



Ummagma

Frequency

(Raphalite)

It's often difficult to find music that strikes an even balance between atmosphere and musicality. I personally find that when one triumphs the other seems destined to fall short, as busy musicians get caught up in *this* perfect sonic texture or *that* well-composed chord progression. However, upon listening to Ummagma's latest album, *Frequency*, I was pleasantly reminded that there are groups out there that have conquered this creative pitfall and risen above the norm. The dreamy, 8 track EP features remastered versions of "Orion" and "Lama" (off of two of their previous albums released in 2012), as well as 3 brand new tracks and a bonus 3 remixes of the track "Lama."

The Ukrainian-Canadian (husband and wife) duo comprised of Alexander Kretov and Shauna McLarnon are by no means fresh on the scene, having won numerous accolades and several coveted chart positions since the release of *Ummagma* and *Antigravity* in 2012. But their most recent album makes a significant departure from their earlier work. A blend of Brian Eno-esque ambience and airy, reverb-drenched vocals provide a rich textural base for the album from start to finish. Kretov's instrumentation and sound design top off the mix and keep the album sonically interesting throughout as well. The snappy, seemingly improvised guitar in "Orion" is satisfying, cutting through the track's mid-heavy crescendo nicely towards the end. The driving rhythm behind "Winter Tale" pro-

vides the same sort of satisfaction as it seems to pop up from beneath the wash of reverb and synth pads and pulls McLarnon's honest vocals along through the thick, surrounding ambience.

Whereas *Antigravity* and Ummagma's self-titled album borrow influence from post-rock acts like Mogwai or trip-hop outfits like Portishead, *Frequency* etches out a new niche that blends downtempo elements with art-rock, using less organic instrumentation and boasting a more electronic sound. Though this new collection of songs is a change of pace for the band, the direction seems to be distinctly their own, leaving their inspirations far more difficult to pin down. Ummagma has effectively found middle ground between atmosphere and structure on this latest record. And with such a dramatic change from their earlier work comes the opportunity for growth; for Ummagma to continue to define a sound that belongs entirely to them.— Mat Wilkins



Young Galaxy

Falsework

(Paper Bag)

The feeling of breaking free of the usual grind is universal. Whether escaping into the city or staging a dance party in your friend's room, the promise of escape is often what propels us through tedious times. Young Galaxy has observed this. And the Montreal group has crafted a soundtrack especially for those feelings.

Young Galaxy has been making music since 2006: *Falsework* is their fourth album. The band

layers ethereal, electronic, bass-heavy beats with the crooning voice of Catherine McCandless. The dynamic is electronic and spunky, but the underlying beat is hearty and intriguing.

While it's upbeat and energetic throughout, the album progressively gets more sentimental in tone. The song "We're No Good" stands out from the rest of the album. While most of the other songs are positive or mystical, this song is specifically about recognizing a toxic love: "I finally see what you're looking for / A little piece of me / To take away for free." It's very touching in the midst of a feel good, free wheeling album. However, it also manages to be liberating and fit with the mood.

The whole album flirts with wanting to find love, sweetly reminiscing, and creating your own fun. Many songs start with a high energy hook, let the vocals lead for a bit, then dive back into the spotlight for the vibrant and cathartic choruses.

The relation between the vocals and the sonic landscape are strongest in the song "Pressure." A small, playful beat quietly coexists amongst a voice questioning the reality of unfulfilling work. The underlying music feels like a wave rushing in at the same time the lyrics start to get really liberating, until the song gets to the culminating thought: "There must be / Ways of making a life for more than a living." These various focuses and slight ambiguity make the entire piece so relatable. Any essence can speak to you; you can choose what to emphasize for the night.

The root of what this album provides is hope. Bursting dance beats, accompanied by a lyrical glimpse of what could be, suggest to the listener that the potential of change is in the air, and that mundane rituals will be altered.— Katherine Kott

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CALCULATEDLY ABSTRACT

words by Natalie Dee // illustrations by Kat Dombksy
photo courtesy of Yu Su

*“More scientific than
music... it’s all about
how to construct
things and get the
timing right.”*

The original plan was to grab a coffee at Great Dane with electronic artist Yu Su between classes, but when we arrive it’s packed to the brim. However, it’s easy enough to come up with a contingency plan once we realize we’re in the same anthropology class next, the both of us discussing our term paper topics as we trek to UBC’s Museum of Anthropology. We end up sitting down in the Bill Reid Gallery, visitors strolling by as Su fills me in on her upcoming debut release, *AIYE* 艾葉.

Su is a self-taught DJ and producer, picking up the program Audiotool in early 2014, after weeks spent digging around Soundcloud in a quest to fuel her vor-

acious appetite for new sounds and beats. This quest was spurred on by over 14 years of piano training in China, where she was never really into the theory, but “was always really good with senses and rhythm.” With *AIYE* 艾葉, Su has created a collection of beats and post industrial sounds, all from sampled music — an ethereal swirl that is simultaneously lofty and grounded.

Her composition process is more focused on the visual than the sound, Su describing the endeavor as “more scientific than music... it’s all about how to construct things and get the timing right.” Su lines up all the channels on her screen to get a visual and goes from there “so you see where everything goes, and everything’s in order.”

The platform on which she creates and crafts is Ableton, a program she initially struggled with. It wasn’t a matter of a creative block, but rather one of skill — Su found herself unable to finish a track, leaving things unfinished for months at a time. It wasn’t until she took the time to become familiar with the program that she found success, just like any other musi-

cian learning their instrument.

Nowadays, she doesn't have "the concern of not knowing how to make sound" — instead, Su will start and finish a track in one fell swoop. On *AIYE* 艾葉, Su focuses on the expression of her past emotions, anxieties and experiences, which by nature are unchanging.

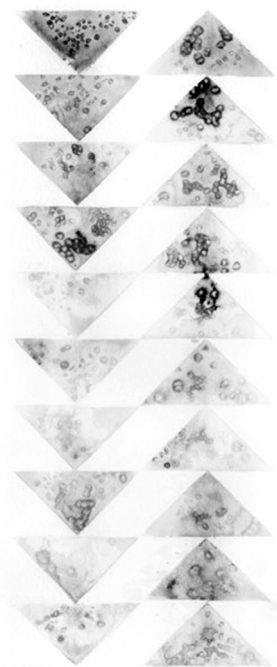
These past anxieties Su is addressing with *AIYE* 艾葉 include overcoming language barriers and the culture shock from when she first came to Canada. "I would always get self conscious about being around people and wanting to express myself, because sometimes I didn't know how to say it in English," she explains. This led to a sense of identity ambiguity for Su — "You like work so hard to get used to this other kind of language and cultural system, some part of my own identity just got lost."

She has brought this sense of cultural ambiguity and duality with the very title, *AIYE* 艾葉, as it appears in both English and Chinese as a nod to her heritage. Su doesn't want to be "aggressive with [her] identity," but she wants to strike a balance between how she wants to represent herself, as opposed to the expectations of others. Aiye is the name of a Chinese herb, the sound of the word is something Su found aesthetically pleasing. The motivation behind including the Chinese characters is a medium through which Su believes she can express ownership over her culture. The title is far from just an aesthetic or something that Su feels she has to do because of her heritage — as she admits honestly, she wants to be able to tell her mom that "this is what it [the title] means."

"My identity is more abstract and ambiguous with this album," Su states as she explains to me her friendship and collaboration with Li Wei, a photographer based in China whose images have had a strong influence on Su's sound. "[The

photos] are very atmospheric, which was what I was trying to make with my music... it's not hi-fi, there's no subject or object, you can't find anything." It's this broadness and timelessness that Su aims to recreate with her music, every beat carefully placed to achieve that effect.

Su has had an abundance of support from her many friends who convinced her to get enough tracks together for *AIYE* 艾葉 and release it, inspired by the successes of women around her. One of these friends is Soledad Muñoz, founder of Genero — an all-female electronic-music label that is currently making waves across the Vancouver scene. Initially, Su had her reservations about the label, but is now quick to praise the positive impact Genero has had on the scene, especially after her personal experiences with appropriation and sexism. "The label includes all different kinds of music-making and processes, and how



different female artists represent themselves. It's not linear," Su says, explaining the diverse kinds of feminism she sees at the label and how it has succeeded in creating a better atmosphere for female artists.

It was in her days as a DJ that Su experienced some of this sexism, and when it comes to live performances, Su says she has other projects on the horizon with collaborators that would be more suitable. "When I play live, I want people to dance," she insists, and as her music is so computer based she doesn't see an *AIYE* 艾葉 show being much fun. In addition, Yu says the songs featured on *AIYE* 艾葉 are "more personal and intimate — I don't feel comfortable presenting that kind of emotion in front of people."

From the long list of projects she's mentioned throughout the interview, it

seems as if this is just the start for Su as she positions herself to make her first mark on the electronic scene and assert her own identity through her meticulously crafted sounds on *AIYE* 艾葉.

X

AIYE 艾葉 will be released January 29 on Genero, accompanied by an exhibition. Additional details to be announced.

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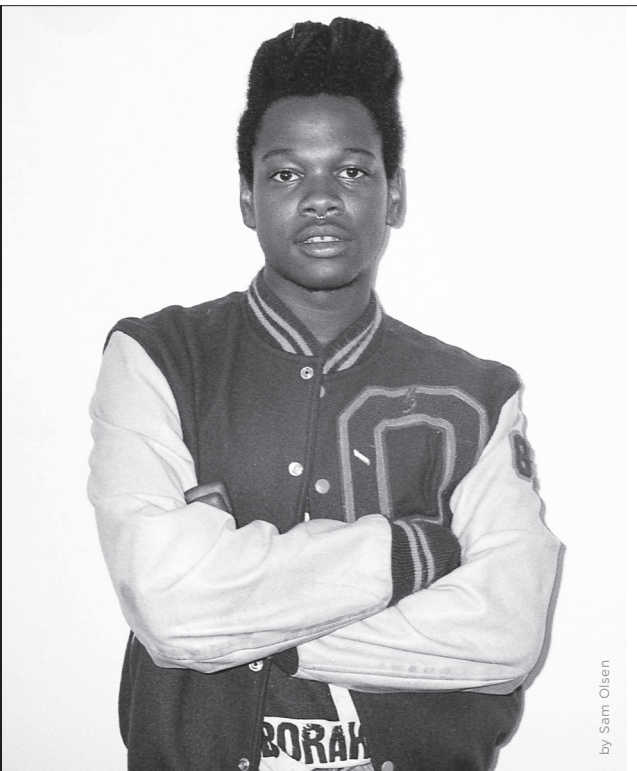
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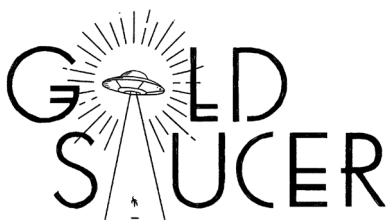
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by Sam Olsen



ALL THAT GLITTERS

words by Brody Rokstad // illustrations by Cristian Fowlie

Photos by Alisha Weng

“It’s a nerdy indulgence.”

There’s an incredibly productive group of artists doing an impressive array of things around this city, and chances are you haven’t heard of them yet. But if you consider yourself either a patron of the arts scene in Vancouver or a part of it yourself, I’d be willing to bet that you’ve encountered their work in some way, shape, or form over the last few months; this group seems to be everywhere. They call themselves Gold Saucer, and I recently sat down with some of the members at their new location in the Dominion Building at Hastings and Cambie to talk about what they do.

So just what is Gold Saucer? I suppose you could call them a collective of sorts, but rather than working as a unified whole, they instead collaborate with each other according to the technical

needs of their various projects. The majority of their individual projects are actually collaborations with people outside of the core tenants. The breadth of their collective talents is truly impressive, and when combined with the technical expertise of the entire membership, these artists are able to provide support to each other and the community in a wide range of creative endeavours. This group is capable of a lot.

Sepehr Samimi, a filmmaker responsible for the acclaimed short films, *Grey* and *Turquoise* and currently working in new media, explains the cooperative and versatile nature of the group. “What we do is very interdisciplinary, so in a way it doesn’t matter what medium a person is using. None of us are really confined to our own media. With the nature of the technical stuff that we do, you often end up delivering things for other people’s visions — almost like we’ve adapted to become people who are considerate of the person’s visions as intended. We are adding to those creative visions.”

Remy Siu — in addition to being a highly productive composer whose work has been performed by the Vancouver



Symphony Orchestra and the Victoria Symphony among many other organizations, also works in new media. He expands on Samimi's point. "Working in music, and working in new media production, it's a very modular role in that we can work in theatre, we can work in dance, we can work in music, we can work in film, we can work in pretty much most media in the performing arts. We're very lucky that way, that we can do that." And indeed, that's just what they do. Collectively they have worked in all of these areas and more.

An interesting collaboration recently occurred between members Paul Paroczai and Terence Grigoruk for a project called "Ghost in the Machine." Paroczai is a composer, an electroacoustic instrument creator and an installation artist, and recently acted in and provided technical support for Barbara Adler's musical *Klasika*. Grigoruk, whose skills include dramaturgy, video, tech design and operation, has applied his skills in theatre productions such as "We'll Need a Piece of Cake Before We Die" and in numerous art installations. (Are you starting to get a sense for how accomplished these people are?) With "Ghost in the Machine" they collaborated alongside Martin Gotfrit (their professor while at the SFU School for Contemporary Arts) for a motion tracking dance software (GiTM) that writes music based on how dancers move their bodies. "It's basically a generative music system that composes its own piece, and we basically developed an interface for that that feeds it with data from dancer motions," explains Grigoruk. "So it's a combination of a motion control system, but it's also a generative music system." Paroczai and Grigoruk have both explored this concept further, and have put on similar performances in the Gold Saucer space.

Kiran Bhumber, a classically trained clarinetist, composer and a programmer, also worked recently on a movement



tracking device called Pendula. Pendula is an installation in which motion sensors are installed onto a swing set that then responds to any physical interaction with sonic outputs. "It becomes a sort of amalgamation of movement within technology and seeing how that affects individuals in the space and how the user becomes part of the artwork, or the output of the artwork." It seems that a motion tracking theme of sorts could be said to be emerging from this innovative group.

Of course, a group that is innovative by nature will always be improving themselves. Gold Saucer has a found new space for itself, and it's a definite upgrade. The space serves the same basic functions as the previous one — a place to work, to showcase performances, and a space that other artists can utilize for various projects. The group is excited about this new space because it's quieter, more central and best of all, more soundproof. This is a shared space in which they can work, learn, and grow together as artists.

Milton Lim — a theatre director, performer and co-artistic director of Hong Kong Exile Arts Association — has also

done some projection design and seeks to expand his technical skills simply by being in close proximity to the others in the group. "These guys have so much knowledge and the presence of Gold Saucer has really kept me going. I have resources readily available if I ever need them." Not only do they teach one another, but the group also offers its collective and formidable skillsets to whomever they work with to enrich the process. Paroczai explains, "I feel like making people aware of what they could be doing with technology is a big part of what we do. A big part of this space is conceived on the basis of enabling — in making something available to people that maybe they didn't know of before."

And the name? True to their digital focus, the name Gold Saucer comes from *Final Fantasy VII*. It's a separate space within the video game where the avatar can go to gamble and play various mini games. "It feeds into what we're saying about multiple functions," says Grigoruk. "It's a place where you go to have fun and indulge, and that's what Gold Saucer is about." The members of Gold Saucer have all been inspired by video games

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at one point or another in their lives, and given their accomplished technical skills it seems fitting to have the inspiration for their name come from a digital source. "It's a nerdy indulgence," laughs Siu. "We gave the space a name so we could stop referring to it as 'The Space.'"

Gold Saucer is a collection of highly productive, multi-disciplinary artists doing innovative work around the city. It is inevitable that they would attract attention. In addition to Samimi, Siu, Paroczai, Grigoruk, Lim and Bhumber, Gold Saucer is also home to artist Alex Mah and choreographer Mahaila Patterson O'Brien, for a total of eight members. They're a relatively new group and they're well poised to grow in both breadth and reach. For anyone with an eye on the local arts scene, these creatives are ones to watch.

While there is no Gold Saucer website, each artist is currently working on projects. Paroczai, Grigoruk and Bhumber recently participated in the Third Annual Electroacoustic Festival at Western Front November 20-21. In the near future, Mah is involved in the EDAM Residency's First Showing December 11, location TBC. "Saudade: Rise and Fall" at the Goldcorp Centre for the Arts December 17 and 19 features media by Sui, and a mesmerizing trailer by Samimi. Patterson O'Brien is premiering a performance with the Warehouse Dance Collecting at the Roundhouse Theatre January 17. Paroczai is assisting on a new work of imaginary theatre presented by The Party January 29-30 at the Goldcorp Centre for the Arts.



X



A MUSICAL EDUCATION

DISORDER REVISITED

words by Erica Leiren

illustrations by Alicia Lawrence

.....

I grew up on a varied musical diet: Zorba The Greek, country, folk and lots of classical. Waking up to Gordon Lightfoot's "Alberta Bound" is a happy childhood memory. My three sisters and I had free range to flip through the stacks of records and our parents didn't mind us roller-skating around the living room to songs at high volume. We had sisal carpets — scratchy if you fell, but we never did.

In Grade 10 at Balmoral Junior High in North Van in 1976, I took guitar. Our patient music teacher, Miss Christiansen, taught us massed on risers in the music room. It was fun and inspiring, and for me, it led to classical guitar, then later at UBC to a string of original bands.

That same year the English teacher, Mr. Paynter, a gentle rugby-playing giant who kept our boisterous class in line with humour and an enlightened sense of

humanity, sponsored a small radio club it was me, and the cool guys who knew about rock. KISS was very big then and four members of our radio club were Balmoral's garrison of the Kiss Army. Steve, Kevin, Scott and Nigel had presence. They were big, tall and dressed routinely in black leather jackets, platform boots and band tees. They called each other only by their last names. The four of them strode abreast down the hallway like they owned the school. But they were all nice guys, just more confident in their musical styles and tastes than the rest of us.

The radio club set up was simple: in the school office was a record player, the desk microphone and PA used for making announcements. You put on a record (for example, Van Cliburn's legendary piano performance of Mozart's "Rondo Alla Turca," the first classical record I ever owned), and then you would talk about it before dropping the needle into the groove. I called my show "Classical Gas," starting it off with Mason Williams' unlikely guitar hit by the same name. It was all classical music, which made my show unique

— the others were playing contemporary material.

The others in the radio club had been exposed to actual pop music. I had only ever heard it at school dances, where local bands played Top 40 covers. I remember thinking in Grade 9 what an awesome band we had gotten for our school dance, with two songs I especially liked: “Fox On The Run” and “Smoke On The Water.” I had no idea these were not their own songs, and thought it routine that our school would host musicians with such excellent repertoire. The Sweet and Deep Purple... if only.

Some Fridays there was lunchtime entertainment in the gym. One of these Fridays was a band called Burnt Toast thrown together by several of the Kiss Army guys including Steve Robertson and Kevin Crompton in radio club. I don’t recall the songs so much as their images and attitudes — exciting, loud and confident with a sly wink. You could call it proto-punk-rock, though we had not yet heard it named. In the bleachers we cheered and stomped for more, and even the teachers smiled at the showmanship. In a trajec-

tory that blazed from KISS and Rush fandom, to Burnt Toast and beyond, Kevin (now cEvin Key) grabbed the brass ring as a founding member of seminal Vancouver industrial band, Skinny Puppy. Steve went on to become a popular CiTR DJ (most notably, for *Soul Galore* with his co-host Anne Devine [Now Anne Robertson]) and CiTR President from 1983 to 84. Steve also replaced Jazbo on bass for the Actionauts in the later part of their music-making.

While at UBC, I was often at CiTR, an environment that fosters and encourages local bands. That early support and the amazing people I met at CiTR led to further musical adventures in bands that charted: The Dilettantes with “Dunkel Augen,” “Gregory’s Girl,” and “Turn Away,” and The Hip Type with “Illumination,” “Mary Baby” and “Bluebottle Flies.” But that’s another story...

X



THE HOT SEAT

NO FUN FICTION

words by Mitchell Mathews

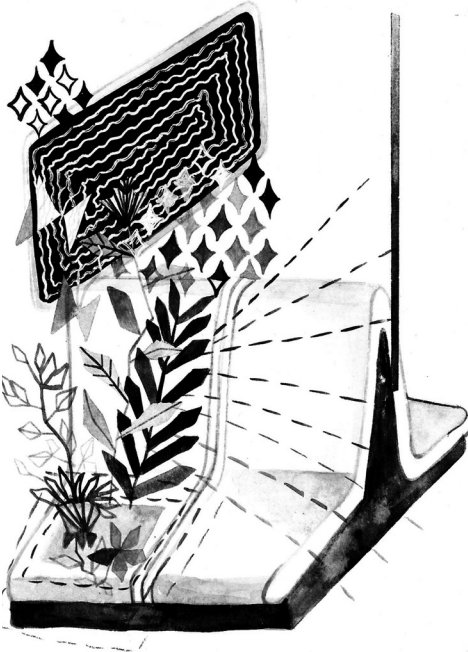
illustrations by Priscilla Yu

• • • • •

Jim was sick of seeing the sad longing everywhere, especially in himself. It was ridiculous. He'd seen a sad, bland man sit near a similarly bland looking woman, on a nearly empty TTC train one night, and from the get go the man began to longingly ogle her. The only other people on the train

were Jim and this kid standing a bit further down with music blaring from his phone. He was a fairly tough looking kid but the music was candied pop. When the woman got up and left, Jim watched with a scowl as the bland man moved over to the seat where the woman had been sitting. In her seat he suddenly had a look of intense satisfaction as he basked in the lingering warmth of the woman's behind. The sappy song playing from the aloof kid's phone had an abominable effect on the scene. Jim remembered having withheld the desire to spit on the floor.

A few months later, Jim entered a train that was about half full. He looked around for a good spot where he could stretch out his legs. An attractive young woman moved the bag from the seat next to her onto her lap and Jim felt that it'd be rude not to sit there now. He sat down and pulled out his book. But he couldn't concentrate because the woman next to him was jostling her leg slightly, it would occasionally rub against his, and worse, she smelled nice. When it was her stop, she started to stand up and Jim also stood up, to make room for her to get by. The lady smiled at him and said "Thank you," gently. Jim mumbled something, and then unthinkingly sat down in her seat, as it was a window seat. He noticed the still very present warmth of her bum. It hugged his and he almost smiled and felt like closing his eyes and sighing a little. But then he remembered



the bland man and regained his composure. Packing away his book, he pondered, while still enjoying the warmth.

Jim had spent the last couple years responding to a personal crisis of meaning and he now saw his only source of hope was to live life here on the ground, not in the mind or the screen, or in other forms of escape. This was his chief concern about the lingering butt warmth: the girl was gone. It was just some fantasy that remained, like a cheap way of distracting himself from, while simultaneously deepening, the lack he felt. Jim supposed it would have been okay to merely enjoy the feeling of having his butt warmed on the subway there, but would he feel the same way if it was the seat of some fat, dirty construction worker? No, he'd be repulsed. But was the warmth, the energy, any different? A cold-blooded creature wouldn't care. But he was no reptile. Was he?

He thought about moving to a cold, untainted spot, but then felt adamant about not. He liked the woman and he'd been lonely for a while and always practically, because even when he was with a woman, he really wasn't there, and neither was she. He was bothered by the fact that it being the warmth from a pretty woman somehow legitimated the enjoyment of it in his patriarchally warped mind, but he couldn't easily erase these effects of his socialization. At least the butt warmth came from a real woman, even if she was now gone. But wasn't it this kind of weird settling for literal leftovers that prevented him from actually initiating real relationships? But further, wasn't this second guessing of everything also anathema to living in the embodied moment? It smelled a bit like Christian self-flagellation and confession. Should he have said something to her maybe? But what would he have said? If it was something that came directly from his feelings, like "you smell nice," it would've been weird, and if it was something designed to be less



weird, that'd even be weirder, like some sort of 'pick-up artist' asshole would do. Should he just accept that he might seem weird at first? But if he were talking to her anyways he'd probably be doing it with some intention for the future, to date her or something, and that meant that the whole thing would be fucked from the get go because he wasn't living in the moment, but being a slave to the future, and to reified concepts of the self, of love and relationships, and oh so many things. Jim felt doomed. He got up out of the seat and went to leave. But then he realized that the train was a couple minutes from his stop, so he just stood there shaking.

X

Mitchell Mathews is trying to get out of his head. Writing does not seem to help. Over the next couple months, he'll be heading north from LA.

CiTR 101.9 FM PROGRAM GUIDE

DISCORDER RECOMMENDS LISTENING TO CiTR
ONLINE AT CiTR.CA EVERY DAY

Mon		Tue	Wed		Thur	Fri	Sat	Sun		
6 (AM)	CITR GHOST MIX	PACIFIC PICKIN'	CITR GHOST MIX		CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX	6 (AM)	
7 (AM)							MOON GROK	BEPI CRESPLAN PRESENTS...	7 (AM)	
8 (AM)	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE		VANCOUVER, RIGHT?	THE SECTOR	THE SATURDAY EDGE	CLASSICAL CHAOS	8 (AM)	
9 (AM)			POP DRONES		THE COMMUNITY LIVING SHOW	MOON GROK			9 (AM)	
10 (AM)		ROCKET FROM RUSSIA			A FACE FOR RADIO	STUDENT SPECIAL HOUR		SHOOKSHOOKTA	10 (AM)	
11 (AM)	UNCEDED AIRWAVES	MORNING AFTER SHOW	FILL-IN		TRANSITION STATE	THE CATS PAJAMS	GENERATION ANNIHILATION		11 (AM)	
12 (PM)	SYNCHRONICITY		THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	POWER CHORD			THE ROCKERS SHOW	12 (PM)
1 (PM)	PARTS UNKNOWN	SHINE ON	A	BVP RADIO	ALL EARS	FEMCONCEPT	POWER CHORD	THE ROCKERS SHOW	1 (PM)	
2 (PM)		ALBION	B		MUSAK FOR THE OBSERVANT	RADIO ZERO			2 (PM)	
3 (PM)	THE BURROW	RADIO FREE THINKER	KEW IT UP		ASTROTALK	NARDWUAR PRESENTS	CODE BLUE	LA FIESTA	BLOOD ON THE SADDLE	3 (PM)
4 (PM)	LITTLE BIT OF SOUL	VIBES & STUFF			THUNDERBIRD EYE					4 (PM)
5 (PM)	THE LEO RAMIREZ SHOW	DISCORDER RADIO	ARTS REPORT		ALL ACCESS PASS	NEWS 101	MANTRA	CHTHONIC BOOM!	5 (PM)	
6 (PM)	SOULSHIP ENTERPRISE	FLEX YOUR HEAD	SHARING SCIENCE		ARE YOU AWARE	UBC ARTS	LADY RADIO	NASHA VOLNA	CRESCENDO	6 (PM)
7 (PM)			EXPLODING HEAD MOVIES	C		INNER AWARE SPACE				PEANUT BUTTER 'N' JAMS
8 (PM)	INSIDE OUT	FOLK OASIS			TICK TALK			AFRICAN RHYTHMS	NOD ON THE LIST	MORE THAN HUMAN
9 (PM)	THE JAZZ SHOW			CRIMES & TREASONS	THE SPICE OF LIFE		NEW ERA		SKALDS HALL	SOCA STORM
10 (PM)		THE SCREEN GIRLS	LIVE FROM THUNDERBIRD RADIO HELL					CANADA POST ROCK	SYNAPTIC SANDWICH	
11 (PM)		MOON GROK	WHITE NOISE	COPY/PASTE	THE MEDICINE SHOW	RANDOPHONIC	TRANCENDANCE	11 (PM)		
12 (AM)	CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX		AURAL TENTACLES			THE LATE NIGHT SHOW	THE ABSOLUTE VALUE OF INSOMNIA	CITR GHOST MIX
1 (AM)							1 (AM)			
2 (AM)						2 (AM)				
3 (AM)						3 (AM)				
4 (AM)						4 (AM)				
5 (AM)						5 (AM)				
6 (AM)										6 (AM)

CiTR 101.9 FM PROGRAM GUIDE

■ 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

■ 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.

■ TALK

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 SECTOR

FRI. 8(AM)

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

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!

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.

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. queerfmradi@gmail.com

RADIO FREE THINKER

TUE. 3(PM)

Promoting skepticism, critical thinking and science, we ex(ami)ne popular extraordinary claims and subject them to critical analysis.

CITED!

WED. 11:30(AM)

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

ALL EARS

MON. 6(PM)

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

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.

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.

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 progr(ami)s, people and personalities in Art

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 progr(ami)s 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 progr(ami) is syndicated with the NCRA (National Community and C(ami)pus Radio Association) across BC and across Canada. Hosted by: Kelly Reaburn, Michael Rubbin Clogs and Fri.ends. communitylivingradio.wordpress.com | communitylivingradio@gmail.com | Community Living Radio Show | @clivgradio | #communitylivingradio

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.

LANGUAGE TO LANGUAGE

MON. 11(AM)

Encouraging language fluency and cultural awareness.

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

UNCEDD AIRWAVES

MON. 11(AM)

Uncedd 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.

SHARING SCIENCE

WED. 6(PM)

VANCOUVER, RIGHT?

THU. 8(AM)

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.

■ REGGAE

THE ROCKERS SHOW

SUN. 12(PM)

Reggae inna all styles and fashion.

■ ROOTS / FOLK / BLUES

BLOOD ON THE SADDLE

ALTERNATING SUN.DAYS 3(PM)

Real cowshit-caught-in-her-boots country.

PACIFIC PICKIN'

TUE. 6(AM)

Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman.

Email: pacificpickin@yahoo.com

FOLK OASIS

WED. 8(PM)

Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon. in! A kumbaya-free zone since 1997.

Email: folkoasis@gmail.com

THE SAT.URDAY 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: stevededge3@mac.com.

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

■ SOUL / R&B

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 n(ame)d Robert Gorwa and/or Christopher Mylett Gordon Patrick Hunter III.

AFRICAN RHYTHMS

FRI. 7:30(PM)

Website: www.afri.canrhythmsradio.com

■ HIP HOP

NOD ON THE LIST

TUE. 11(PM)

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

scads_international@yahoo.com

facebook-So Salacious"

CRIMES & TREASONS

TUE. 9(PM)

Uncensored Hip-Hop & Trill ish. Hosted by J(am)al Steeles, Trinidad Jules & DJ Relly Rels. Website: <http://crimesandtreasons.blogspot.ca>.

Email: dj@crimesandtreasons.com.

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 Bmat 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: vibesandstuffhipop@gmail.com

■ EXPERIMENTAL

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(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.

KEW IT UP

WED. 3(PM)

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

■ LATIN (AM)ERICAN

LA FIESTA

ALTERNATING SUN.DAYS 3(PM)

Salsa, Bachata, Merengue, Latin House, and Reggaeton with your host Gspot DJ.

THE LEO R(AM)IREZ SHOW

MON. 5(PM)

The best of mix of Latin (am)erican music.

Email: [leor\(am\)irez@canada.com](mailto:leor(am)irez@canada.com)

■ ETHIOPIAN

SHOOKSHOOKTA

SUN. 10(AM)

A progr(am) targeted to Ethiopian people that encourages education and personal develo(p)ment.

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

■ RUSSIAN

NASHA VOLNA

SAT. 6(PM)

News, arts, entertainment and music for the Russian community, local and abroad. Website: nashavolna.ca.

■ INDIAN

RHYTHMSINDIA

ALTERNATING SUN.DAYS 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.

■ PERSIAN

SIMORGH

THU. 5(PM)

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

■ 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

■ DANCE / ELECTRONIC

COPY/PASTE

THU. 11(PM)

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

TECHNO PROGRESSIVO

ALTERNATING SUN.DAYS 8(PM)

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

TRANCENDANCE

SUN. 10(PM)

Hosted by DJ Smiley Mike and DJ Caddyshack,

Trancendance has been broadcasting from Vancouver, B.C. since 2001. We favour Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, Deep Trance, Hard Dance and even some Breakbeat. We also love a good Classic Trance Anthem, especially if it's remixed.

Current influences include Sander van Doorn, Gareth Emery, Nick Sentience, Ovnimoon, Ace Ventura, Save the Robot, Liquid Soul and Astrix. Older influences include Union Jack, Carl Cox, Christopher Lawrence, Whoop! Records, Tidy Trax, Platipus Records and Nukleuz.

Email: djsmileymike@trancendance.net.

Website: www.trancendance.net.

INSIDE OUT

TUE. 8(PM)

RADIO ZERO

FRI. 2(PM)

An international mix of super-fresh weekend party j(am)s 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

THE LATE NIGHT SHOW

FRI. 1230(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 then play TZM broadcasts, beginning at 6 a.m.

INNER SPACE

ALTERNATING WED.NESDAYS 6:30(PM)

Dedicated to underground electronic music, both experimental and dance-oriented. Live DJ sets and guests throughout.

BOOTSLEGS & B-SIDES

SUN. 9(PM)

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

■ ROCK / POP / INDIE

CANADA POST-ROCK

FRI. 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, (am)bient, experimental, noise and basically anything your host Pbone can put the word "post" in front of.

CRESCENDO

SUN. 6(PM)

Starting with some serene chill tracks at the beginning and building to the INSANEST FACE MELTERS OF ALL TIMEEEE, Crescendo will take you on a musical magic carpet ride that you couldn't imagine in your wildest dre(am)s. 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.

DISORDER 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>.

SPICE OF LIFE

ALTERNATING THU.RSDAYS 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.

S(AM)SQUANTCH'S HIDEAWAY

ALTERNATING WED.NESDAYS 6:30(PM)

All-Canadian music with a focus on indie-rock/pop.

Email: anitabinder@hotmail.com.

SPICE OF LIFE

ALTERNATING THU.RSDAYS 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.

S(AM)SQUANTCH'S HIDEAWAY

ALTERNATING WED.NESDAYS 6:30(PM)

All-Canadian music with a focus on indie-rock/pop.

Email: anitabinder@hotmail.com.

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 CAT'S PAJ(AM)S

FRI. 11(AM)

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

THE BURROW

MON. 3(PM)

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

THE PERMANENT RAIN RADIO

ALTERNATING WEDNESDAYS 1(PM)

Music-based, pop culture-spanning progr(am) 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

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.

BVP RADIO

ALTERNATING WEDNESDAYS 1 (PM)

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

MUZAK FOR THE OBSERVANT

THU. 2(PM)

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

■ CARIBBEAN

Soca Storm

SAT. 8(PM)

■ ECLECTIC

TRANSITION STATE

THU. 11(AM)

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

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 Tues.day for a groovy musical experience!

SOUL SANDWICH

THU. 4(PM)

A myriad of your favourite music tastes all cooked into one show. From Hip Hop to Indie rock to Afri. can j(am)s, Ola will play through a whirlwind of different genres, each sandwiched between another. This perfect layering of yummy goodness will blow your mind. AND, it beats subway.

THE SHAKESPEARE SHOW

WED. 12(PM)

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

UP ON THE ROOF

FRI. 9(AM)

Fri.day Mornings got you down? Climb Up On the Roof and wake up with Robin and Jake! Weekly segments include improvised crime-noir radio dr(am) as, trivia contents, on-air calls to Jake's older brother and MORE! We'll be spinning old classics, new favourites, and lots of ultra-fresh local bands!

BREAKFAST WITH THE BROWNS

MON. 8(AM)

Your favourite Brownsters, J(am)es and Peter, offer a savoury blend of the f(am)iliar 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.

THE MORNING AFTER SHOW

TUE. 11:30(AM)

The Morning After Show with Oswaldo Perez every

Tues.day at 11:30a.m. Playing your favourite songs for 13 years. The morning after what? The morning after whatever you did last night. Eclectic show with live music, local talent and music you won't hear anywhere else.

SUBURBAN JUNGLE

WED. 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.

ARE YOU AWARE

ALTERNATING THU.RSDAYS 6(PM)

Celebrating the message behind the music: Profiling music and musicians that take the route of positive action over apathy.

PEANUT BUTTER 'N' J(AM)S

ALTERNATING THU.RSDAYS 6:30(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.

LIVE FROM THU. NDERBIRD RADIO HELL

THU. 9(PM)

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

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

FemConcept

Fri. 1(pm)

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

NARDDUAR

FRI. 3:30(PM)

Join Nardduar the Human Serviette for Cl(am) Chowder flavoured entertainment. Doot doola doot doo...doot doo! Email: nardduar@nardduar.com

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.

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 progr(am) has been focused on Philip Random's All Vinyl! Countdown + Apocalypse (the 1,111 greatest records you probably haven't heard). And we're not afraid of noise.

STRANDED

FRI. 6(PM)

Join your host Matthew for a weekly mix of exciting sounds, past and present, from his Australian homeland. And journey with him as he features fresh tunes and explores the alternative musical heritage of Canada.

STUDENT SPECIAL HOUR

TUES. 2(PM)

Students play music.

A FACE FOR RADIO

THU. 10(AM)

A show about music with interludes about nothing. From Punk to Indie Rock and beyond.

■ 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.

■ JAZZ

THE JAZZ SHOW

MON. 9(PM)

Vancouver's longest running prime-time Jazz progr(am). Hosted by Gavin Walker. Features begin after the theme and spoken intro at 9(pm).

Dec. 7: A wonderful small band led by the legendary clarinetist and character Artie Shaw. Timeless small group swing by Mr. Shaw's "Gramercy Five" (1940 and 1945).

Dec. 14: A personal favourite of your host. Tenor saxophonist J.R. Monterose with trumpet legend Ira Sullivan, pianist Horace Silver, bassist Wilbur Ware and drummer Philly Joe Jones. A powerhouse debut album from J.R.

Dec.21: The Jazz Show's annual Christmas celebration with the Miles Davis All-Stars and Thelonious Monk recorded on Christmas Eve 1954. The "Bags' Groove Session". More Christmas Jazz and a visit from Scrooge too. Hohoho!

Dec. 28: Five musicians who have been frequent visitors to Vancouver led by trumpet ace Jim Rotondi with tenor saxophonist Eric Alexander, pianist Harold Mabern and company. "Jim's Bop". A solid and swinging date to cap off the old year.

Jan.4: Happy New Year! Tonight an early session by trombone master J.J.Johnson with the incredible Clifford Brown on trumpet. From 1953 but as fresh as tomorrow.

Jan 11: A session by Art Blakey's Jazz Messengers that never has been heard anywhere until tonight. Blakey's great band with trumpeter Lee Morgan and tenor saxophonist Hank Mobley and others. Fiery and intense. Hear the story tonight!

Jan 18: Tonight we celebrate the Birthday of one of Canada's finest musicians, 76 year old Don Thompson who will be heard on piano and vibes as well as composing all the music for this disc which also featured the late great Ross Taggart on saxophone and piano. An all-Canadian Feature!

Jan 25: Another Birthday tribute tonight to tenor saxophone master Benny Golson who will be 87. Benny is alive and active. Tonight's Feature is a fine quartet date called "Free". It's Benny at his best.

LITTLE BIT OF SOUL

MON. 4(PM)

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

■ DRAMA / POETRY

SKALD'S HALL

FRI. 9(PM)

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

■ SPORTS

SPORTS IS FUN

THU. 3:30(PM)

■ 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: rocketfromrussia@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..

■ LOUD

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.

FLEX YOUR HEAD

TUE. 6(PM)

Punk rock and hardcore since 1989. Bands and guests from

■ 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 f(am)ous Generator. Ideal for enhancing your dre(am) or, if sleep is not on your agenda, your reveries.



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tapes, t-shirts

30% off USED vinyl,
tapes, books

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604.336.6776 - no jokers

SHINDIG



DEC 1

LATE
SPRING
CLOUDHOOD
REIGEN

DEC 8

FRANCESCA
BELCOURT
SPERANZA
ATSEA

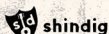
DEC 15

THE
PSYCHIC
ALLIANCE
MAKING
STRANGERS
AIDAN
SHAMRAY

**JAN
12-26**

SEMI
FINALS

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



DISORDER
magazine

CITR 101.7FM



BACKLINE

SILVER FOX
POSTERING

BAND MERCH
CANADA



CITR101.9 FM OCTOBER CHARTS

NOTE: Due to a heavy spell of human error we misprinted these charts in the previous two issues. Apologies. Here are the correct charts for October and November. -BB, EIC

To submit music for air-play on CITR 101.9fm, please send a physical copy to the station addressed to Andy Resto, Music Director at CITR 101.9fm, L.L.500 6133 University Blvd., Vancouver BC, V6T1Z1. Though we prioritize physical copies, feel free to email download codes for consideration to music@citr.ca. You can follow up with the Music Director 1-2 weeks after submitting by emailing, or calling 604.822.8733.

ARTIST				ALBUM				LABEL				ARTIST				ALBUM				LABEL			
1	TV Ugly*	UCLA Yankee Cola	Alarum	36	The Ballantynes*	Dark Drives, Life Signs	La Ti Da	20	Soft Serve*	Soft Serve	Self-Released	21	Metric*	Pagans in Vegas	Universal	22	King Midas Sound & Fennesz	Edition 1	Ninja Tune	23	Unalaska*	S/T	Light Organ
2	Knife Pleats*	Hat Bark Beach	Lost Sound Tapes	37	Julia Holter	Have You In My Wilderness	Domino	24	Grimes*	Art Angels	4AD	25	Young Rival*	Interior Light	Paper Bag	26	Mourning Coup*	Baby Blue	No Sun	27	Tigerwing*	Make the Rabbits Run	Self-Released
3	U.S. Girls	Half Free	4AD	38	Homeshake*	Midnight Snack	Sinderlyn	28	Floating Points	Elainia	Luaka Bop	29	Caveboy*	Caveboy	Self-Released	30	Willie Thrasher*	Spirit Child	Light In The Attic	31	HSY*	Bask	Buzz
4	Ought*	Sun Coming Down	Constellation	39	Cold Beat	Into The Air	Crime on the Moon	31	Skim Milk*	Ghosts of Jazz	Self-Released	33	Red Moon Road*	Sorrows and Glories	Self-Released	34	Spray Paint	Dopers	Monofonus Press	35	Swamp City*	Swamped	Self-Released
5	Fake Tears*	Nightshifting	Mint	40	Babysitter*	Babysitter	Psychic Handshake	36	Life Without Buildings	Any Other City (Reissue)	What's Your Rupture?	37	The Pointed Sticks*	S/T	Sudden Death	38	D.O.A.*	Hard Rain Falling	Sudden Death	39	Ought*	Sun Coming Down	Constellation
6	Gang Signs*	Geist	FU:M	41	Duke Robillard	The Acoustic Blues And Roots Of	Stony Plain	40	New Order	Music Complete	Mute	41	Fuzz	II	In The Red	42	Betrayers / The Lad Mags*	Tombstone Salesman / Shame	Yo Ma!	43	1977*	Twister	Self-Released
7	Linda McRae*	Shadow Trails	Borealis	42	Rec Centre*	Tacoma Dome	Self-Released	44	Wolf Eyes	I Am A Problem: Mind In Pieces	Third Man	46	Yppah	Tiny Pause	Counter	47	Julia Holter	Have You In My Wilderness	Domino	48	North Atlantic Explorers*	All The Ships At Sea	Annedale
8	Thee Ahs	Names	Self-Released	43	Shannon And The Clams	Gone By The Dawn	Hardly Art	45	Wolf Eyes	I Am A Problem: Mind In Pieces	Third Man	49	The Nils*	Shadows and Ghosts	Self-Released	50	Tim the Mute*	Why Live?	Kingfisher Bluez				
9	Mourning Coup*	Baby Blue	No Sun	44	Slim Twig*	Thanks For Stickin' With Twig	DFA																
10	Destroyer*	Poison Season	Merge	45	Slime	Company	Weird World																
11	Other Jesus*	Everything is Problematic	No Sun	46	Valiska*	Repetitions	Self-Released																
12	Beirut	No No No	4AD	47	Various*	Mood Ring - Debaser Compilation	Self-Released																
13	Hinds	The Very Best of Hinds So Far	Mom + Pop	48	Vapid*	Lake of Tears	Self-Released																
14	No Aloha*	No Problemo	Poncho	49	Andrea Superstein*	What Goes On	Cellar Live																
15	Dilly Dally*	Sore	Buzz	50	Mall Grab	Elegy	1080p																
16	Kurt Vile	b'lieve i'm goin down	Matador	NOVEMBER CHARTS																			
17	Mauno*	Rough Master	Self-Released	1	Linda McRae*	Shadow Trails	Borealis																
18	Petunia*	Free as the Wind	Self-Released	2	Knife Pleats*	Hat Bark Beach	Lost Sound Tapes																
19	Jerusalem in my Heart	If He Dies, If If If If If If	Constellation	3	Good for Grapes*	The Ropes	Pheromone																
20	Old Man Luedecke*	Domestic Eccentric	True North	4	Other Jesus*	Everything Is Problematic	No Sun																
21	Lindi Ortega*	Faded Gloryville	The Grand Tour	5	Dilly Dally*	Sore	Buzz																
22	The Pointed Sticks*	The Pointed Sticks	Sudden Death	6	War Baby*	Death Sweats	Bummer Records																
23	La Luz	Weirdo Shrine	Hardly Art	7	Gang Signs*	Geist	FU:M																
24	The Fuzz Kings*	Your Kids Are Gonna Love It	Self-Released	8	Esmerine*	Other Voices	Constellation																
25	Kind Midas Sound & Fennesz	Edition 1	Ninja Tune	9	Shopping	Why Choose	Fat Cat																
26	Mississippi Live And The Dirty Dirty*	Going Down	Self-Released	10	Colin Linden*	Rich In Love	Stony Plain																
27	White Poppy*	Natural Phenomena	Norman	11	Majical Cloudz*	Are You Alone?	Arts & Crafts																
28	Beach House	Depression Cherry	Sub Pop	12	Lt. Frank Dickens*	Sunburned	Horses																
29	Hag Face*	R.I.P.	Psychic Handshake	13	TV Ugly*	UCLA Yankee Cola	Alarum																
30	Teen Daze*	Morning World	Paper Bag	14	Moonwood*	Desert Ghosts	Pleasence Records																
31	Childbirth	Women's Rights	Self-Released	15	Buckman Coe*	Malama Ka ?Aina	Tonic																
31	Infil*	Emporium	Self-Released	16	U.S. Girls*	Half Free	4AD																
33	Protomartyr	The Agent Intellect	Hardly Art	17	The Beverleys*	Brutal	Buzz																
34	Century Palm*	Valley Cyan 7"	Deranged	18	Family Band*	Family Band '15	Egg Paper Factory																
35	Jenny Ritter*	Raised By Wolves	Fiddle Head	19	Petunia*	Free as the Wind	Self-Released																

**CITR 101.9FM
TOP 100 ALBUMS
OF 2015**

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

	Artist	Album	Label		Artist	Album	Label		Artist	Album	Label
1	Weed *+	Running Back	Lefse	36	Shopping	Consumer Complaints	Fat Cat Records	70	First Base*	You've Got A Hold On Me	Hosehead
2	Freak Heat Waves*	Bonnie's State of Mind	Hockey Dad	37	Destroyer*+	Poison Season	Merge	71	Ian William Craig *+	A Turn of Breath	Recital
3	Faith Healer*	Cosmic Troubles	Mint	38	Gang Signs*+	Geist	FU:M	72	Circuit des Yeux	In Plain Speech	Thrill Jockey
4	Mourning Coup*+	Baby Blue	No Sun	39	Kimmortal *+	Sincerity	Self-Released	73	Fashionism *+	Smash the State (With Your Face)	Hosehead
5	Fake Tears*+	Nightshifting	Mint	40	Shearing Pinx *+	People	Psychic Handshake	74	Kappa Chow *	Collected Output	Self-Released
6	Tough Age*	I Get The Feel-ing Central	Mint	41	OK Vancouver OK *+	Influences	Kingfisher Bluez	75	Liturgy	The Ark Work	Thrill Jockey
7	TV Ugly*+	UCLA Yankee Cola	Alarum	42	Dilly Dally*	Sore	Buzz	76	Ought*	Sun Coming Down	Constellation
8	Adrian Teacher and The Subs *+	Sorta Hafta	Self-Released	43	U.S. Girls	Half Free	4AD	77	Rec Centre *+	Monster of the Week	Self-Released
9	Supermoon*+	Comet Lovejoy	Self-Released	44	Lee Harvey Osmond	Beautiful Scars	Latent	78	Kind Midas Sound & Fenezsz	Edition 1	Ninja Tune
10	Old Man Luedecke*	Domestic Eccentric	True North	45	Fountain*	Fountain II	Self-Released	79	Teen Daze*+	Morning World	Paper Bag
11	Lié *+	Consent	That's Cool	46	Ora Cogan*+	Crystallize	Hidden City Records	80	Eternal Tapestry	Wild Straw-berries	Thrill Jockey
12	Colleen	Captain of None	Thrill Jockey	47	Softest *+	Dark Power	Self-Released	81	Doldrums *	The Air Conditioned Nightmare	Sub Pop
13	Isotopes *+	Nuclear Strikezone	Stomp	48	The Population Drops *+	Way Down	Self-Released	82	Ace Martens *+	Silent Days	Self-Released
14	Poor Form *+	Demo	Self-Released	49	Slim Twig*	Thanks For Stickin' With Twig	Calico Corp	83	Frankie*+	Girl Of Infinity	Self-Released
15	Viet Cong*	Viet Cong	Flemish Eye	50	Sleater-Kinney	No Cities To Love	Sub Pop	84	Yukon Blonde*+	On Blonde	Dine Alone
16	Braids*	Deep In The Iris	Flemish Eye	51	Dark Glasses*	Dark Glasses	Gary Cassettes	85	Moon Duo	Shadow Of The Sun	Sacred Bones
17	Late Spring*+	Late Spring	Self-Released	52	Anamai *	Willows	Buzz	86	The Real McKenzies *+	Rats In The Burlap	Stomp
18	Twin River *+	Should the light go out	Light Organ	53	Joel Plaskett *	The Park Avenue Sobriety Test	Pheromone	87	B.A. Johnston*	Shit Sucks	Mammoth Cave
19	Buffy Sainte-Ma-rie*	Power In The Blood	Gypsy Boy	54	Les Chau-settes*+	Kate b/w Volcanoes	Punk Fox	88	Lizzy Mercier Descloux	Press Color	Light In The Attic
20	Other Jesus*+	Everything Is Problematic	No Sun	55	Nap Eyes*	Whine of the Mystic	Plastic Factory	89	Kathryn Calder *	Kathryn Calder	FU:M
21	Chastity Belt	Time to Go Home	Hardly Art	56	Petunia*	Free as the Wind	Self-Released	90	Moon *	Moon	Bruised Tongue
22	Purity Ring *	Another Eternity	Last Gang	57	Ramzi*+	Houti Kush	1080p	91	Six Organs Of Admittance	Hexadic	Drag City
23	The Ballan-tynes*+	Dark Drives, Life Signs	La Ti Da	58	Secret Pyramid *+	The Silent March / Movements of Night	Students of Decay	92	OK Jazz *	OK Jazz	Self-Released
24	Energy Slime *+	New Dimen-sional	Mint	59	Ariel Pink	pom pom	4AD	93	Moon King *	Secret Life	Last Gang
25	Linda McRae*	Shadow Trails	Borealis	60	Stefana Frattila*+	Etemera	Trippy Tapes	94	Crosss*	Lo	Telephone Explosion
26	Moss Lime *	July First	Fixture	61	Lindi Ortega*	Faded Gloryville	The Grand Tour	95	Humans*+	Noontide	Hybridity Music
27	White Poppy*+	Natural Phenom-ena	Norman	62	Lightning Bolt	Fantasy Empire	Thrill Jockey	96	The Cyrillic Typewriter *+	Best Suit	Jaz
28	Loscil *+	Sea Island	Kranky	63	Sarah Davachi*+	Baron's Court	Students of Decay	97	Minimal Violence*+	Heavy Slave	Genero
29	Defektors *+	Black Dreams	Shake!	64	Neu Balance *+	Rubber Sole	1080p	98	Jenny Ritter*	Raised By Wolves	Fiddle Head
30	Century Palm *	Century Palm	Mammoth Cave	65	Young Braised *+	Northern Reflections	1080p	99	Hello Blue Roses *+	WZO	Jaz
31	Woolworm*+	Everything Seems Obvious	Hockey Dad	66	Sur Une Plage*+	Legerdemain	Self-Released	100	Jenny Hval	Apocalypse, Girl	Sacred Bones
31	Animal Bodies *+	The Killing Scene	Hard Beat	67	Zola Jesus	Taiga	Mute				
33	Knife Pleats*+	Hat Bark Beach	Lost Sound Tapes	68	Courtney Barnett	Sometimes I Sit And Think, And Sometimes I Just Sit	Mom + Pop				
34	The Back-homes *	Tidalwave	Self-Released	69	Hag Face*	R.I.P.	Psychic Handshake				
35	Thee Ahs	Names	Self-Released								



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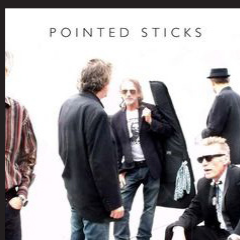
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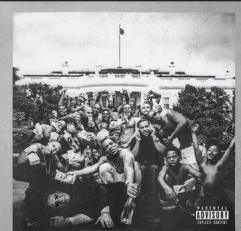


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